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FPM
FIGURE PAINTER MAG

insight interview

Dmitry Fesechko

REVIEWS

Kimera Models
Hera Models
Pegaso Models
Dolman Miniatures
Terrible Kids Stuff
Nutsplanet
RP Models
Gecko

PLUS WE LOOK AT

Nutsplanet's
Artworks

Secret Weapon Miniature's
Weathering Acrylics

Iwata's
Workstation Range

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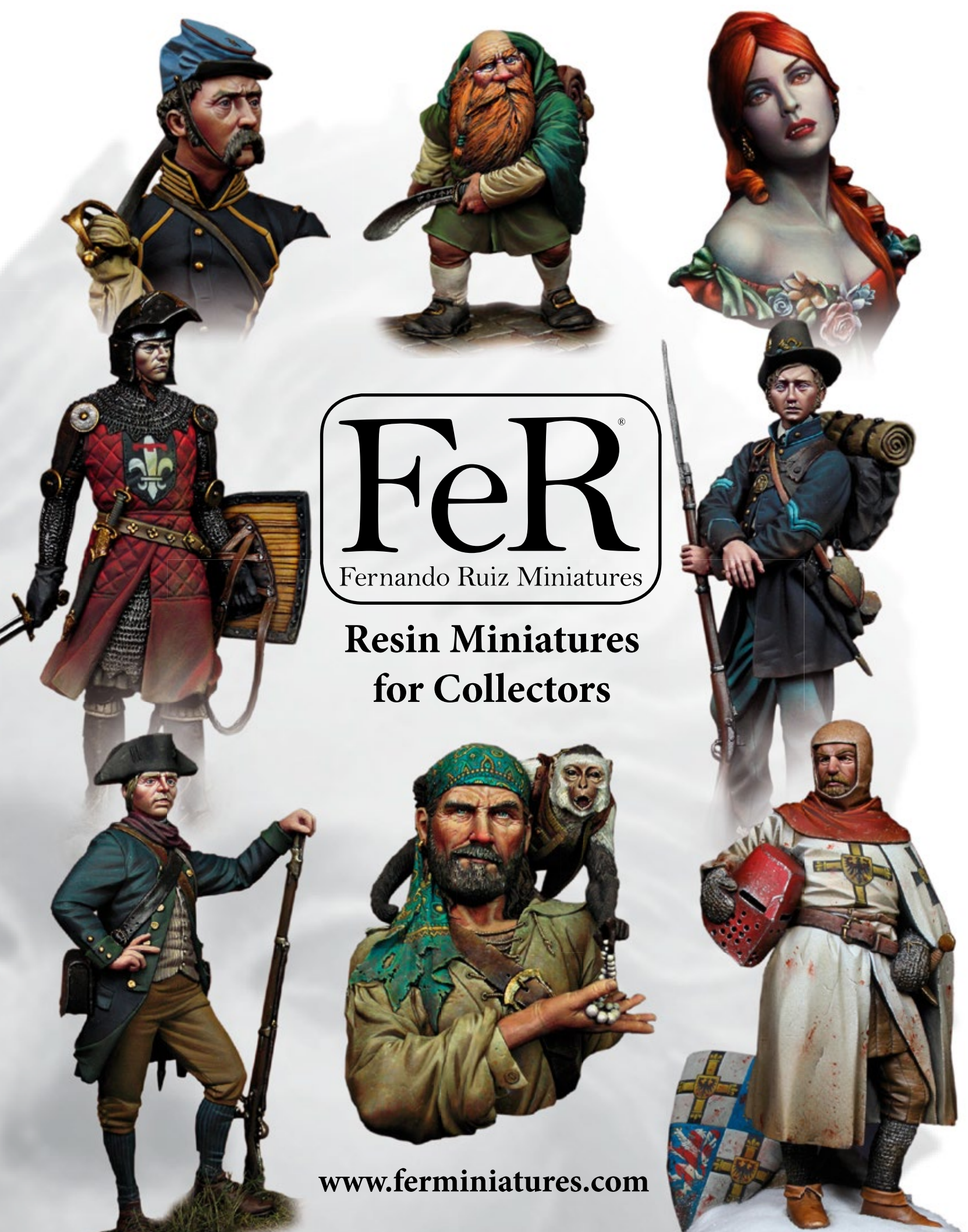
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Ángel Verdejo Olmeda

Welcome to issue 46 of Figure Painter Magazine.

We have rather a large issue for you this month, packed with lots of miniature reviews and several closer looks at other stuff a mini painter should have. ☺

We also have three stunning tutorials for you this issue. Marko Paunović continues his massive diorama build of his post-apoc garage scene. Also, starting this month is another multi issue diorama build by Conrad Mynett who explains all about how he made his Cyclops Diorama. I did say three, right? Well, the third is a real stunner from Spanish painter Ángel Verdejo Olmeda who shows us how he created his diorama 'Into the Woods'.

Also in this issue, we have event reports from the Athens Model Show and this year's FigureWorld. Also, we have an interesting look at how to prepare for painting competitions from U.S. based painter John Margiotta.

Kicking this issue off is what could be the best Insight interview we've ever published. Terry Cowell spoke at length to Dmitry Fesechko on his thoughts on the miniature hobby and as an artist. It really is an inspiring piece. Anyway, we hope you like it and please, feel free to let us know your thoughts and if you have any ideas on how we can improve. ☺

Shane Rozzell, Chief Editor

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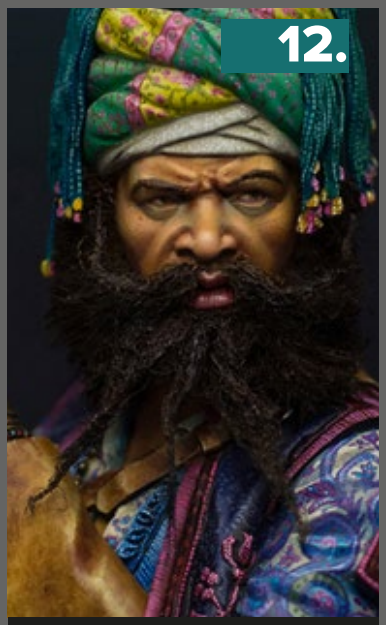

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Artefakt Miniatures will be producing Rathaless the Water Dragon much sooner than we all thought. The miniature will come in two sizes, 30cm and 50 cm. The sculpt is absolutely superb and if you haven't seen it, go check out their blog. There are no prices yet, but this is certainly one to watch for.

Black Sun Miniatures will soon have their new 1:24th scale diorama up for pre-order on their website. The scene, sculpted by Joaquin Palacios, features three figures. A prone female on a sacrificial alter, a priestess with a dagger and a Conan-esque barbarian who's come to the rescue. The narrative is straight out of a Robert E. Howard story and I, for one, love it. We don't have any details like the price yet, but it's well worth keeping an eye on.

KABUKI
STUDIO
kabuki-studio.com

By Terry Cowell

RP Models' Harald Hardrada

Details

Price:	£45 for the bust
	£37.50 for the figure
Scale:	Bust is 1/10th
	Figure is 1:24th
Material:	Resin

Available from

RP Models

Hugo Miguel Mendes Pereira is the overlord at RP Models and over the last few years he has been building a reputation for producing historical characters. He manages to capture them in a way that is instantly recognisable and exciting for the artist; he invites us to bring them to life. The quality has always been commendable and I expect no less as I review Harald.

Harald Sigurdsson, or Harald Hardrada as he was later to become known, was one of the characters that makes history so fascinating. He was born in Norway in 1015 and became King of Norway from 1046 – 1066, eventually losing the battle of Stanford Bridge, England along with his life.

He is thought to be the last of the Viking Kings and his death brought a close to that exciting period of history. Birds were significant to Harald. He carried a banner with a raven on it called Landøyðan (Landwaster). The legend at the time was that the emblem on the banner would appear after the battle and would depict an open mouthed raven in victory or a swooping raven in defeat. Harald was known to carry this banner for over 2 decades until his final battle.

However, the RP characterisation is based on one of his earlier victories. When he was eventually killed he was not wearing the long mail coat you see our version adorned in, although he was thought to have taken an arrow through the neck so I doubt it would have been much help.

RP has captured a moment from a wonderful story of when our antagonist was laying siege in Sicily. He came across a town well defended with walls too stout to break down and the townsfolk were well provisioned and prepared to withstand a siege.

Harald noticed a number of birds flying in and out of the town. He laid traps to capture the birds and ordered fir shavings to be tied to their backs; he then had them smeared in a mix of wax and sulphur. The poor birds were then set alight and in fear flew straight for their nests in the thatched roofs of the houses within the enclosed town. The whole town was set ablaze and it wasn't long before the gates opened and the town's people came out to beg for mercy.

Ok so now for a close look at the RP bust and miniature. Both come securely packaged in the now familiar RP boxes. The top of the boxes show pictures of an assembled unpainted character. The boxes have all the information including size, contact details etc.

Bust

Looking first at the bust, it comes in 13 components. The torso, shield, cloak, head, 2 separate arms, axe, neck guard, sword in the right hand, scabbard, knife, ponytail and finally the bird in his left hand.

The detail is as beautiful and intricate as always and this model provides so much opportunity for the artist. The cloak has a quilted kris kross pattern, the shield looks authentically Viking and the chain mail tabard provides a perfect surface for nmm. There is a diverse interplay of textures. This includes a wooden shield, large chainmail, tiny detailed chainmail on his sleeves, laces, feathers, facial hair, sword and hilt.

Although the cast is excellent, there is a little work to be done on removing a small moldline on his belt which won't be seen once the cloak is on and one on his sword hand. There are some stem

points on the bottom of the cloak and the torso which can be easily clipped away.

The parts fit together very easily utilizing the ball and socket method. Once the cloak is on, you may want to use some putty to make the large part of the cloak fit together seamlessly with the section over his shoulders.

The sword comes with the blade enclosed in a straw. It protects the sword and ensures the blade arrives perfectly flat. Such a small detail, but significant to the modeller. (Thank you RP guys)!

Before moving onto the 75mm figure, I want to mention the detail on the torso. It really is simply a joy. There is so much going on that makes it an interesting paint project. The tiny emblems on the coin and buckle plus the stitching on the belt are intricate but perfect.

75mm Miniature

Given that the bust is 1/10th scale it would make sense that the smaller figure would lose some detail right? Not in this case!

The figure, although smaller, has retained all the detail without losing the quality. You do have smaller surfaces to work on, but the details--belt holes, emblems, feathers--are all still there and all perfect.

There are 12 pieces as opposed to 13 because the neck mail is attached to the helmet. The legs come attached to the torso with some nice shin guards. The kit fits together in exactly the same way as the bust.

There is a small moldline to remove behind his left leg inner thigh and a little flash removal. The casting has been done very well on both pieces and it will be well received by customers.

If you haven't seen the miniatures RP Models has to offer, where have you been? They are a company going from strength to strength. I look forward to their next release.

insight interview with Dmitry Fesechko

Words & Questions: Terry Cowell

When I first came across the work of Dmitry years ago, I was instantly inspired and started saving the work he shared publicly for my own inspiration. It was only recently through my research for this interview and through our conversations leading up to this article, that I came to believe that, in my opinion, we have someone who is helping us all cross from the realms of the hobby art to that which is respected by wider audiences. Dmitry is a thoughtful, reflective artist and a retrospective look at his work to date reveals that he is someone who has real purpose to his art. I feel this might be our best Insight ever and I am absolutely thrilled that FPM readers have the opportunity to observe his incredibly beautiful and talented work.

1 Hi, Dmitry. Welcome to FPM and thank you so much for taking the time to complete this interview. As an introduction can you please tell our readers something about your biography?

Hello, everyone! Thank you for the opportunity, Terry! My father was a military man, a judge advocate – I think this is the closest term in English. He had to move a lot from place to place all over the USSR. And once when he was in Riga, Latvia, he met my mother. I was born in a place called Kuznetsk-8 in 1988. In fact, military bases in the Soviet Union had such names. Then they lived in some more places, but finally moved to Moscow. I remember myself only living in Moscow. Considering that my mother was from Riga, until the age of about 15 I was spending a lot of time there. It has played a great role in my life; I'll tell you further why. In my school years, I was very fond of music. With my friends we had a band, even had some small concerts but nothing serious, in fact. My tastes came from punk rock like the Clash and Sex Pistols to classic rock like Led Zeppelin, The Beatles and others. Now when I had grown older, I added more blues to my life. Tom Waits or Eric Clapton are usually playing something when I paint. After the school, I passed the exams and started to learn jurisprudence at the university.

2 Tell us where you fit into our hobby and explain what it is that you do?

I was a romantic, fond of music. I think you know what the student years looks like... John Lennon was usually singing "...I don't want to be a lawyer mama, I don't wanna lie..." in my earphones. Now I want to bring you back to the early years of my life. During the summertime, I usually lived in Riga. It is very charming city and the nature in Latvia is amazing. My great-grandfather was alive and he was an artist, though he was almost blind. He was an excellent artist; when he was younger he copied paintings of Velázquez (from images that could be found in Soviet Union), Viktor Vasnetsov, Ivan Shishkin and many others. I usually visited him those days. He was living in a fancy old building in the old centre of the city. He was shrouded by the mist of pipe tobacco smoke with some notes of oil paint aromas, sitting somewhere in the centre of the room and always painting being almost blind. Pure magic. OK, back to my student years. I did not have to pay for my education because of my exams results. I had like a grant/stipend from the government. Losing such opportunity was very stupid. So, running ahead I will tell you that I have graduated as a copyright law specialist. But after the first year of education I realized that I should change something as I did not want to be a lawyer. I almost stopped playing the music those times. One day I had a pure impulse, a moment that made me just go and buy some paints and canvas. I had never been fond of visual art before, I don't know... I think the visions of great-grandfather's workshop must have played some role. And some fate and fortune. I had never learned to draw, so all I could do were some abstractions. During the following weeks, I was totally sure that I had found myself. One friend of mine discovered my new preoccupation and gave me some Warhammer models as a gift. I liked to paint those tiny things a lot! The next four years for me were like being in a fog. I had to proceed with my law study, but I decided to learn to draw and I painted models a lot because I was able to make some money with it. One of the most important things I've learned from those days was how to sleep no more than six hours a day.

SMOKER OF TIME
Oils on canvas. 50x70cm. 2013.
The years were passing by as he talked with an eternal snail that visits him when he smokes. What year is it? Somewhere between 1813 and 2013.

The painting was done in classical multilayer technique.

Multilayer Technique Demonstration

Old Study

3 Do you have an art education and, if not, how did you find yourself working as an artist?

It is quite hard question even for myself – "Do I have an art education?". I have never learned at any kind of art college or something like this. But when I started to paint abstractions I realized that I needed to know colour theory. I have read a lot of books about it. Then I decided that I am not satisfied with this kind of art. And I started to learn how to draw and work with form. Another couple of books were read. Then I realized that I don't like to draw with pencil; it takes a lot of time and I can do it much quicker with paints. Now I know that it was kind of a mistake those days, but as I said I had very little time. In any case, I was proceeding with some videos for beginners, you know, like painting simple still life's and so on. I have started to understand the light and the form, and I already had knowledge about colour theory. I was visiting museums a lot. Then I realized that techniques that you can learn from such videos usually are very far away from techniques of the masters of the past. Another couple of books were read including some very special ones that I ordered on Amazon about multilayer techniques of the past. By that time, I had finished with my law study I achieved pretty good results but I knew that so much was missed. I had much more time than before, so I found some painting courses. Once I showed my works made with the old multilayer technique to the master Vladimir Markov, he was totally amazed and applied me as his apprentice. Master and apprentice is an old-style education – another amazing thing of my life. I had to learn to draw with pencil again. In the main he taught me anatomy, we were drawing sketches of people, a lot of hands, heads and so on. In about a year my skills had grown and I felt myself free to paint almost anything I wanted. Then I became interested in digital art. I found courses of digital illustration, then courses on concept design.

I want to add that during all of this time I was also painting miniatures. I started with acrylic paints. You know I had a Rackham paint starter set and there was a small booklet "how to paint". But at the same time, I was painting canvases with oils and I just thought – hey, why not? Yes, I just started to use all I learnt about oil painting in my miniature work. The first results were quite bad... The models were grainy and full of brushstrokes and after the varnish they looked very dull. Those models I was painting on commission were still painted with acrylics. But I was proceeding with

my experiments and I liked the oils much more. In those times, I could not find much information about miniature painting in general. About using oils on models – there was nothing. I remember how people told me to leave this idea, but I was very stubborn. In those days, I was not friends with Kirill Kanaev yet, but I was amazed by his works. He was a judge at one local contest and he said to me that the works are good, but painted strangely and looked kind of dirty and grainy. Ah, it did not stop me. The oil technique I am using now evolved over many years and is based on a lot of mistakes I have made.

Coming back to the education question. After those digital courses, I found a job as a background artist in one animation project. Working for some time as a digital artist, I saw that I had no time and energy to paint canvases and miniatures. The decision was not hard, in fact – I left this job and did not come back to digital illustration. I can't say that I do not like digital art, but comparing to classical visual art it looks to me like some kind of plastic; unnatural and full of cheap effects made just to attract people. A lot of artists copy each

Tiny Portrait

Time

Work Space

other. This is a generalization, of course. There are also real masters and geniuses. I also learned digital sculpting, modelling and rendering. To print something cost a lot in those days, so I abandoned 3D digital art, too. Though sometimes I still model some simple things and render them to use more accurate light-shadows in my paintings. I also very much like to read something about the old masters and I have a lot of books on the history of art. After all you have just read, can you answer the question: "Do I have an art education?".

4 You paint canvas and also miniatures. Do you approach them as separate disciplines and are there ways in which they complement each other?

Miniature painting always was an art for me. I started to paint models and canvas just about the same time, so they were always very much connected to each other. I tried different techniques that I learned from classical painting on miniatures. Especially the way of working with colour and tone (desaturate any picture to make it black and white and you will get tone). For example, you might notice that I paint skin very light usually avoiding hard shadows. If you exclude dropping shadows from other objects on the skin in classical paintings – the skin has a very, very light tone. It is almost glowing from inside. This approach is very different compared to the illustration technique that now dominates. And I'd say in general – I work more with tone relations in composition, than with contrast on every detail of it. The second thing I have learned from classical art is that the real art is usually in nuances. For example, you all might know that we can divide the face into cold/reddish/yellow areas. Or the cold/hot relations in general in lights and shadows. A lot of people prefer to use it to the maximum. In classical art, all of those relations are present of course, but in nuances. Just a little drop of reddish here and a drop greenish there. The shadows are just a little bit hotter than lights and so on. As I usually say – I don't want to say that one approach is better than other. I tell you even more – models painted with very high colour/tone/saturation contrast usually attract people better. But it is definitely not the only way to paint.

Answering this question, I think I can also tell you about my experiments with using the old Flemish seven layers' technique in miniature. I usually use it in paintings (though a little bit modified). At first, you glaze your white canvas with yellow ochre and bit of ultramarine to get creamy olive tint. After it dries, you are making two layers with transparent umber leaving the light areas untouched. You are working like with watercolours. The darker the area in the composition on your painting – the more umber it has. Then two so-called dead under layers. You are making a mixture of ultramarine, ochre, burnt umber and white. It should look grey with a little bit of a greenish touch. Here you are working vice versa –

leaving the shadows, you are painting the lights with this mixture. After that, two transparent layers of colour are coming. You already have the tone composition, so all you have to do is to glaze it with needed colours. Paintings made with such technique have a very volumetric light, the illusion of volume and presence is incredible. Now comes the secret. The light pierces the canvas and reflects from the wall where the painting is hanging and lights the canvas from inside. As the shadow areas have the most transparent layer it glows the most. In real life, our eye tunes the aperture when you're moving your sight from light to shadow, so we can notice a lot of details in very dark shadows and we can see a lot of details in very light areas when we stop our sight there. Without such technique, our eye see the painting as a simple 2D object. With such effect moving your sight through the composition gives you an illusion of 3D objects as the aperture of the eye needs to tune to different objects in the picture. Some years ago, I have made some models using this very time consuming technique. And do you know what? Of course, it was mostly waste of time because the model is a solid opaque object and the light can't interact with it like with canvas. But on the other hand, I made a lot of conclusions how to use transparent oils on models. My work with canvas and my work with models always complemented each other.

5 Following on from the previous question (and if I can refer to your work on canvas as traditional art), does this encourage you to experiment? There is a tendency in miniature painting to follow the path previously travelled and sometimes even painting to formula, what are your views on this?

The first part of this question was mostly answered before so I will focus on the second part. To follow the path previously travelled is what makes us develop and evolve all through history. Let us divide the miniature art in general into the Art and Craft.

Dawn Over the Trenches

Boxer Rebellion

Using painting formulas and other experience adopted from others always makes you better in Craft. But the Art is definitely not only about the technique. Art is a diverse range of human activities in creating visual, auditory or performing artefacts (artworks), expressing the author's imaginative or technical skill, intended to be appreciated for their beauty or emotional power (Oxford dictionary). So the Art is also about expressing and transferring the feelings and imagination to the observer. If you are learning some patterns and then you can use it to express your feelings and imagination in some unique way – it is great. But we have also another side of this coin. Some artists usually use patterns not to express their own feelings, emotions and imagination but mostly emotions that were already inside that pattern made by other artist. For example, you copy colour composition from one model to use it on another (I will tell you more about it later). Such a model loses its artistic value. It does not mean that it is not art object anymore. But...it is a hard question. As I am also a copyright law specialist, I will tell you about one interesting case. One photographer sues the magazine and says that they took one of his photos without permission. The photo is published on his site and he has a copyrights. The judge assigns the expert to compare two photos. The expert says that the image is not the same, though in magazine format it looks just the same. It was kind of landscape. What does the court decide? That both images are not the objects of copyright because the objects should be unique and could not be accidentally and independently repeated. This time the camera, lenses, point of shot and light conditions matched! Think about this. Using the same colour schemes, approaches and techniques can lead to similar accidents. Please, improve your skills by using the experience of others. It is great, but do it with care. Such approaches also lead to the idea that our miniature art is usually perceived by others as a craft. If you are making art – express your feelings

and show your imagination, not other's. Read something about colour psychology to understand better how to transfer different emotions; experiment and break the rules. Do not lose yourself watching tons of tutorials. It is very dangerous. I think it is very great when you learn by following the previously travelled path, but when you feel that you can paint anything you like – stop it and start searching for your own style, your own brushstroke. It is good that all well-known major miniature artists have their own style.

6 At the moment, you paint using oils. Has this always been the case? Is it a progression from your canvas art or do you favour the properties?

In fact, I am using acrylics to sketch an under layer and add some final touches. And sometimes for some patterns and ornaments. But yes, mostly I use oils. Adding the time, I use oils on canvases to the time I paint models – seems like I usually spend 8-15 hours a day painting with them ☺. Of course, I have more experience with oils, I understand its properties very well. Using different diluents, I can tune the paint as I wish: make it softer or more firm, regulate the drying time and so on. I can make a mixture in the morning and proceed with it in the evening or even the next day if I put the palette to the fridge. I don't need to care much about smoothness, because I can make soft transitions between colours with just few brushstrokes. At the same time, I can make a texture with a technique close to the impasto with a heavy paint layer. I can also remove the paint when it has not dried yet if I don't like something. Oils are very complicated media. When you have experience, you can make anything you like with it. And there is also one great property that I appreciate very much. Natural pigments. Such

WW1 Stormtrooper

paints can cost a lot, but god damn how more realistic they look. I also have noticed that my work with canvases interacts with miniature work. For example, if I paint some calm painting full of pastel colours, being in this mood I usually use the same colours on models that I paint those days.

Jiangshi Chinese Vampire

7 I personally find that your work carries a strong emotional connection. One of my favourites is the PiliPili Jiangshi bust. Art is essentially a non-verbal process. Do you try to convey a message as the author or do you prefer the audience to find their own meanings?

Great question! I very much like to talk about this when I am taking part in some painting exhibitions, for example. My conception is that after the work is finished and being published or exhibited the observer/audience takes part in the creative process. You are trying to express something without words – that is what visual art is. People catch those emotions and feelings but associate them with their own life experience. They catch some ideas, but also connect them with something they already have in their minds. And they fulfil the artwork even more. The artist/creator of the artwork can have own opinion and meanings, but I am sure that his opinion is not more important than others. And even more I am sure that artist can comprehend himself by knowing the opinion of different people about his artwork. There is definitely something metaphysical here.

8 Tell us about your narrative process. When working on a personal project please try to describe your where you might look for inspiration and how the concept becomes a plan.

First, I want to say few words about inspiration. Sometimes other visual art inspires us. As we think...we can watch some movie, find some digital concept art on the internet or visit some exhibition. And then the images we just have seen push us to paint something. But everyone can remember something you have painted was inspired by music, for example. Or maybe the weather outside your window, a talk with a friend, a book, a memory. I am sure it is impressions and our own feelings inspire us. When you are impressed by something it will resonate with your life experience, behaviour and mood and will provoke some emotions. Life experience is very important here because that is what mostly makes us unique. That's why different people are inspired by different things. Something can provoke emotions in one person and do nothing to others. Try to understand the difference between saying that some things or events inspire us or saying that it is our impressions of those things that inspire us. Misunderstanding of this difference can lead us to

blindly copy impressions of others without modifying them to our own. And then you may be dissatisfied by the work you have done. Here is a simple example. You saw some model with a great red glowing sword. You thought that it is so great and you feel inspired to make something like that. But then you think that you don't want to copy somebody's work and decide to make similar cold ice glowing effect somewhere. When you are painting, you feel something is wrong. When you finish – it looks good, but the work itself does not satisfy you for some reason. Now try to come back to the moment you saw the model that inspired you. Try to understand the feelings inside yourself. Was it the glowing sword itself? Maybe it translated some feelings of might and a kind of aggression to you? Or it reminded you of times when you were sitting near fireplace and it was cold outside? Or the colours just reminded you a colour of your girl's dress/boy's shirt, and it reminded you of sympathy and affection? So, making the cold glowing effect was a mistake. It did not really resonate with you. But working with red, even if you would decide not to make it glowing, should have better resonated with you.

Demon Hunter

I don't want to say that painting should be built only around impressions. Translating some ideas is also very important. Of course, artists manipulate the impressions of others. We instil in the audience emotions we want. And being in a certain mood makes us better in it. Sometimes I start some project and then for some reason I leave it. When I return to it after some time I usually lose the certain mood and have to totally repaint it. I can say "I've lost inspiration".

The next step is design. You have found some feelings and emotions that inspire you and you need to make a visual concept of it. The most effective way to transform them into design is associative thinking. When I am starting to paint something, I take the model and try to understand what emotions it invokes in me. Then I try to add them to my current mood which depends on events happening to me recently. And then I try to search for first associations to them. They may not even be visual. Let's imagine an example. You are feeling yourself calm; you have no problems surrounding you and the weather outside is so fine. But for some reason, you have decided to paint a fierce warrior. I am sure that planning to make this warrior full of red aggressive colours standing on the pile of dead corpses would be a mistake in such a situation.

So, we will try to translate our real emotions. First, associations with calmness could be pastel colours. Think of some places where you felt yourself pacified, softness, birds singing, round forms. All feelings and associations are individual, of course. ☺ Now, we need to make a second set of associations from the first. And now they should be visual. For pastel colours – cherry blossom with sky blue background, heavens, pistachio ice cream. For places – small creek in the forest, museum, sea shore. For the softness – bed, satin, pillows. Birds singing – whistles, forest, wings, flight. Round forms – sphere,

Mexican Bandito

planet, sun, coin. Try to write them down – it is a very good exercise! OK, now we have something. We have a set of some colours, we have some vision of landscape we can build, we have some objects that could be a part of patterns on clothes or drawings on the shield. And the main thing – they all will probably resonate with our current mood. You might say that the fierce warrior dressed in pastel colour clothes with round curve ornaments, birds on the shield and standing in the forest near the creek will look quite strange. You can proceed with the third set of associations and keep on even more, or you can join some of your associations. Bird and sun could become a phoenix. But sometimes contradictions in composition make it unique and attract people. And of course, you always can choose another miniature that will match better your current mood.

9 Do you consider the limitations when you visualize the concept and do you treat this as a problem-solving opportunity?

Yes, I do and I think here we can talk about use of references. If I have some vision of what I want to express and I have some associations, but I can't find suitable reflection and form of it to use on the model, I can use references. It is important to start this step only after previous steps, not when you just took the model and thought: "Hmmm, what I want to do? Let's crawl the internet!". References are like extensions to your own associations. And sometimes googling some words can help to find some really extraordinary solutions. When I was searching for images of ochre leather things, the image of a girl in latex with snakes was accidentally found 😉. It led me to snakeskin pattern design of the pants on the model. But what I never do – I don't look at the pictures of other painted miniatures when designing my own. Of course, I see a lot of great models on Facebook and PnP and they leave a trace in my mind that further can be used subconsciously. It is normal; it is how our brain works. However, when I take the miniature and visualize the concept I try to avoid the influence of other artists. Let me tell you a story about the concept of the Mexican bandito bust. Not so long before starting it, I re-watched the Pulp Fiction movie. You might remember the Jules Winnfield character played by Samuel L. Jackson and the famous scene where he says words from Ezekiel: "The path of the righteous man is beset on all sides by the inequities of the selfish and the tyranny of evil men. Blessed is he who...". Trying to fill the work with my impressions of this scene I was stuck a little bit. The quote was very long, and there was no way to include it to work. And in any case

it would be too much a primitive way. I was trying to find some concept of religious stuff that could pick out this antinomic character. After some associative thinking, I finally remembered Santa Muerte. Adding blood to the model put together all I wanted to express in this bust.

10 What truly motivates you the most, success or failure?

Between the two of those, I'd say that it is failure that motivates me more. Failure makes me analyse why this happened, it makes me think how to improve something or make it totally different. Success is also very important. It makes me feel confident, but sometimes it calms and discourages. Sometimes when I paint some successful project I start to think that people will wait for something similar from me next time. And this feeling interrupts me from trying something new. We are all frightened by failure. This is true, don't lie to yourself. That's why a lot of artists (not only miniature) after some successful project try to imitate it over and over. Some might say that "he found himself" or something like that. But I think every good artist should be searching for himself for all his life. Maybe after a year of experiments, you will come back to something you were making before. It is normal. Or maybe you are experimenting with something but the results are bad and you do not show them to others. It's OK. But remember – no matter how good you've made something, you could do it better. Always keep on trying something new.

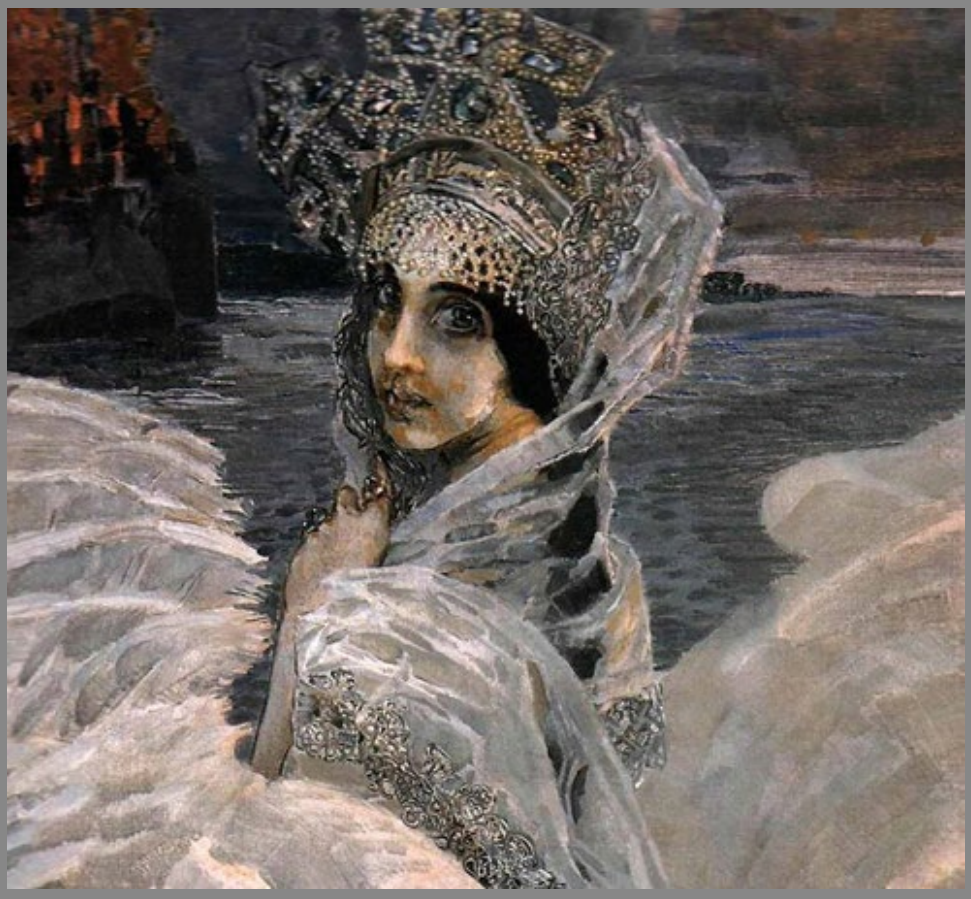
I also think that motivation is very close to inspiration. I'd say that people, events, life situations, even problems in my life are motivating me. Sometimes, an accidentally spoken word from your friends can motivate you more than anything else. Or the word that was not said, when you thought it should.

Masonic Lodge Assassin

11 Has your cultural history been influential in the way you have developed as an artist?

Art helps people of different cultures to communicate with each other without words. On the one hand I am sure that art always has some nationality dependant traits, on the other hand those traits dissolve more and more in our global modern world. The youth all over the world become more familiar with characters from movies and series than with characters from folklore. It is not so bad in some respects, but I really like cultural diversities. I very much like ethnic music: I have a Chinese bamboo flute, an Indian sitar, and a Mongolian style topshur (2 strings instrument). I very much like the Tibetan tangka. I got one when I went to Sikkim and west Bengali. I have some books about Chinese and eastern classical art; I like Far East sculptures and even modern crazy manga Japanese art. I just want to say that sometimes we wish

to be understood by the larger audience and make art based on global tendencies. But it is hard to be unique with this. The world is overloaded with globalistic art. Coming back to your roots is a very interesting path. I assure you that people of other cultures like to know something new. And it is not only about visual design. How does Russian culture influence me? I think if you read something from Chekhov, Dostoevsky or Leo Tolstoy you might notice that it is full self-digging and self-reflection. The language also influences us a lot, and influences the way we are thinking. I think this self-reflection can be found in almost all of my paintings, and in my miniatures, too. Maybe that's why I like more static models rather than dynamic. Of course, Russian artists of 19th-20th century have influenced me a lot. Mikhail Vrubel is one of my favourites. He was an artist with a very tragic life. Just try to search for his "Demon Downcast" or look into the eyes of his "Swan Princess". Of course, the pictures in internet will not transfer those feelings, but I can stand in front of them in Tretyakovskaya gallery for a very long time. Try to search for the paintings of Kuinji. The way he worked with colour and contrasts is amazing. I can name a lot of more. I very much like Tchaikovsky music and old Disney animation is full of his "Nutcracker" ballet music, so I am sure you heard it. Cultural history has influenced me and I am sure it influences all of us and our art. And not only our culture--familiarize with other cultures and it will make you wiser and a better artist.



Vrubel's Swan Princess

12 How would you like future artists to perceive your work? As part of a generation able to express freely, do you dream of creating a lasting impression?

Every artist wants to leave something behind. And as I am fond of the history of art, I'd say that there are two ways to be remembered. The first way is to use the context of your time to the maximum. Jacques-Louis David has made a lot paintings about ancient times, but they were outside of his time context and we remember him mostly for documenting the epoch [time] he lived in. Just try to imagine him as if he had not painted Napoleon, Death of Marat and such other paintings. Would he be so important now? Such paintings as "Liberty Leading the People" of Delacroix translate the spirit of the time. I think the street-artist Banksy is also an important artist today, as he catches some invisible vibrations that fill the air nowadays.

The second way to stay somewhere in history is to express some timeless eternal things in your

art. Something that would be understandable by people living now and people that will live 100 or 200 years later. It can be philosophical art. As an example, I usually remember David Caspar Friedrich's "Wanderer Above the Sea of Fog". Such paintings translate emotions and ask you questions about humanity that will be relevant forever. I also can remember impressionism here, as it is not about some plot or story but totally about impressions. Abstractions and landscapes also can be included.

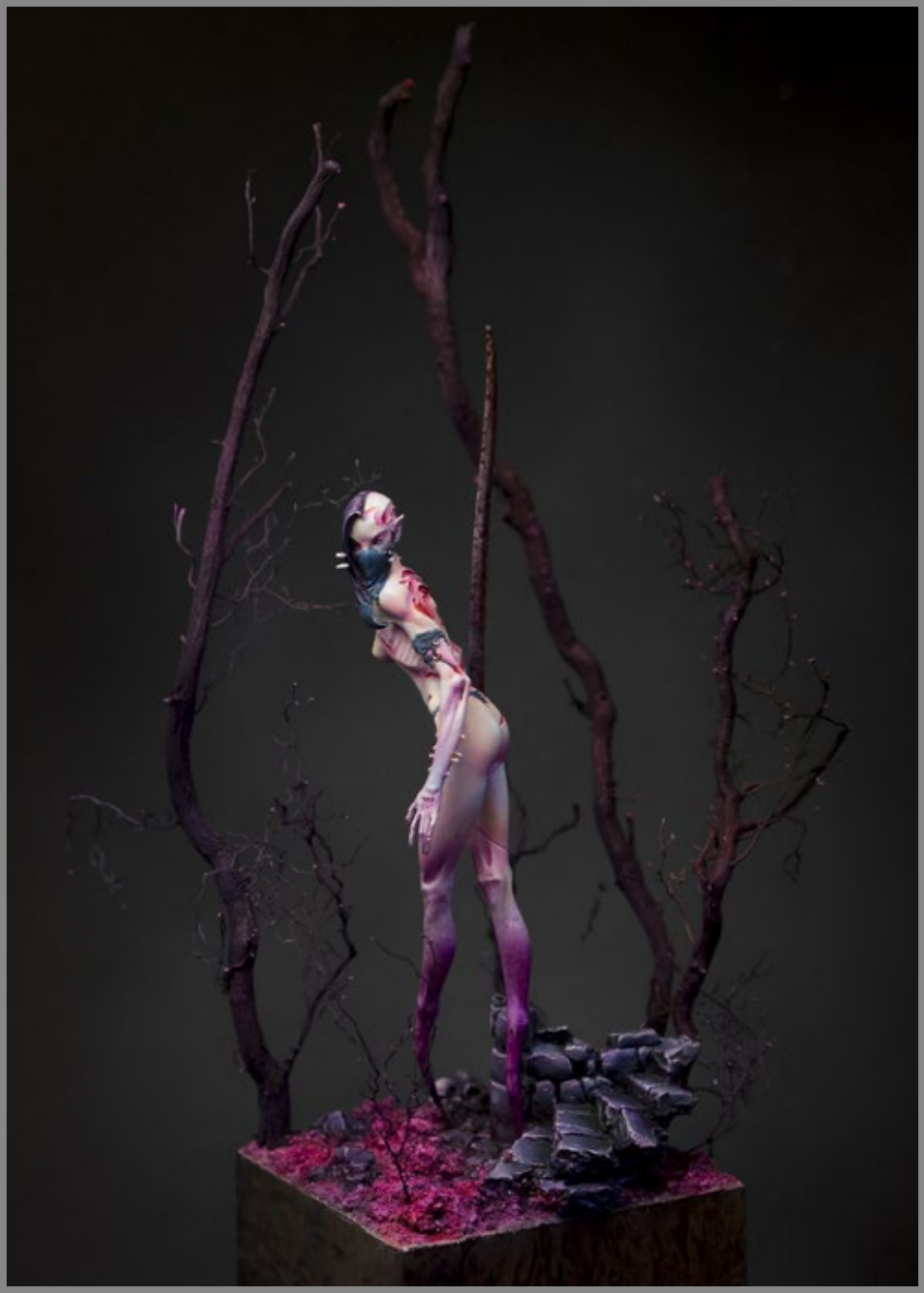
If we are talking about miniature art, it is more about sculpting, about the model itself, not so much about painting. And there is a problem I think. Sculptures seldom do something to reflect our time or to rise philosophical questions. Sci-fi will look like retro-futurism in 20-30 years and can be forgotten. Fantasy has a better chance. It comes from mythology, but mythology is full of symbolism and the fantasy genre usually lacks it leaving only decorations. But there is a chance for painters to bring back this symbolic element, to make some composition that will provoke people to think even after 100 years passes. There is also a lot of fan art element in miniature art. I mean models of movie/comics/series characters. Generations change and the youth will have other heroes. Something might leave a trace, but we don't know what.

13 Do you ever use your work to make a statement; if so what is it that provokes you?

I think I have never tried to make such statements. Statements are usually made to provoke people and make them argue. The aim is like to make some waves on the water. Such statements made with art are very good for promotion.

Pirate of the Arabian Sea

But it seems I have never pursued such goals. I always wanted my art to be a little bit more "intimate". If something resonates with your own feelings – great, we will have something to talk about for sure. If not – it is OK. I am not a cake to be liked by everyone ☺ People are changing, and so do I. Maybe someday I'll want to make some statement with my work. Who knows?



Demonette

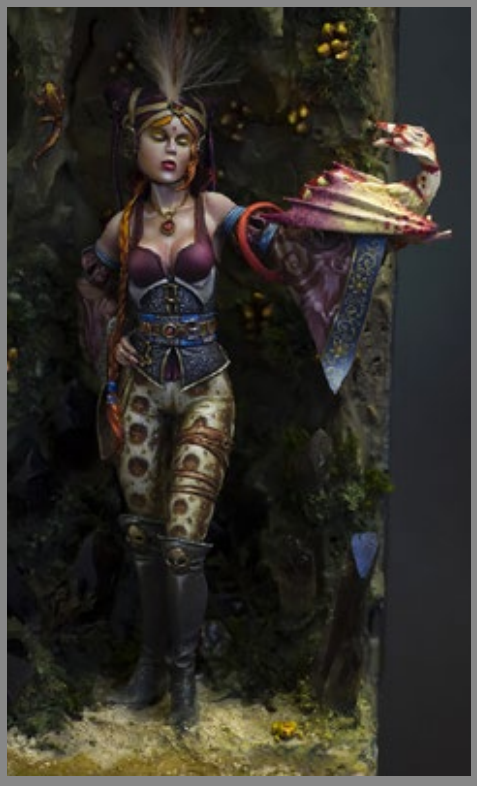
14 Do you agree that miniature painting is not yet given the credence as an art form it deserves and if so how do you feel we can try to change this?

Yes, this is true. We can't get rid of the wider audience's perception that miniature art is not an art but only a hobby and craft. We remembered the definition of art before. Miniature painting is a form of Art. Yes, there are a lot of people who engage in it and it is just a hobby for them. But let's remember Vincent van Gogh, for example. He started his education as an artist at the age of 27 for the first time and left the Academy after the first year. He sold a little bit more than 15 works for quite a low price and only one "The Red Vineyard" for a price of 400 francs (as wiki says about $1000 nowadays). During his life, he was hardly seriously recognized as an artist. But who will doubt it now? We really can say that it was a hobby for him. But if you have no academy education and make something not for money, it does not mean that what you do is not art at all. We should not step on the same rake over and over again. I think more and more people recognize miniature painting as an art form now. The problem is that we don't have appropriate institutions that every adult form of art has. It is very hard to make this next step.

First let's talk about galleries and exhibitions. What do we have now? We have exhibitions and contests, but they differ much from what is happening in the big art world. Our events are quite closed and usually are made mostly for community members. The advertisement is placed in special literature and magazines and on special pages in social media. How should it be? Advertisements in the well-known press, art magazines and so on. Such advertisement demands a lot of money. Where does it come from? Usually galleries are spending money for that. Why do they do that? Because they earn money from selling the art objects. How does this process go? In traditional art forms, the process is mostly built around exhibitions and auctions and not around the contests like we have now in our miniature sphere. But in fact, to get to the gallery you should "win a competition". The owner or manager of a gallery will judge your

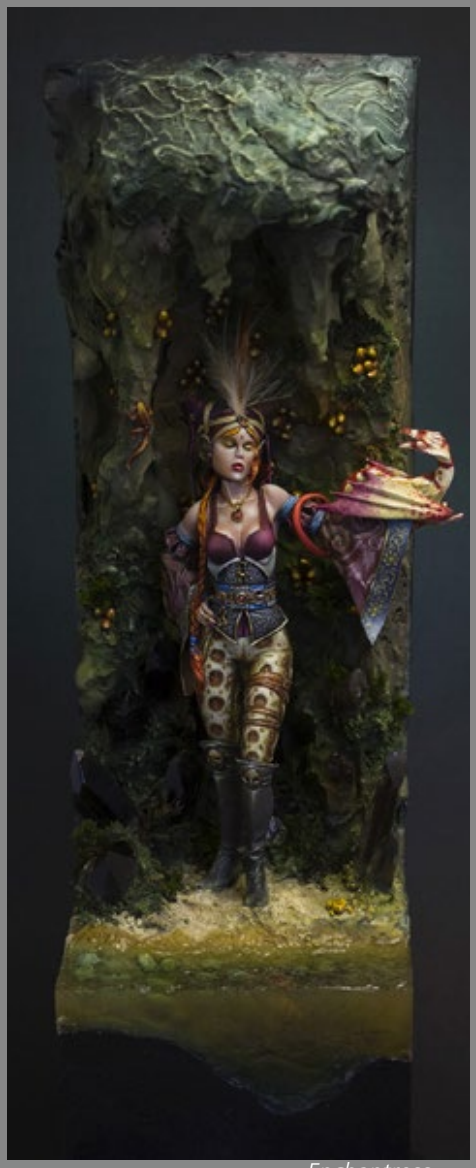
work if it is worthy to be exhibited. How does he decide it? Basically, he thinks if he can sell your work and earn the money. Which works have better chances to be sold? The most unique ones do. It is easier to convince a collector to buy a piece of art by assuring him that he will be the owner of an object that cannot be repeated. This is a reason why it costs much.

Let's get back to miniatures to see the difference. Do we make unique pieces? Yes, and a little bit no. We mostly paint a series of models. Is this a big problem to be recognized as an art? No. We understand that because we transfer very different emotions even with the same models. As an example, I can remember a doll art that has gone much farther, though doll artists also use a lot of pre-made stuff. But we are making the only first steps into this world so it would be hard to persuade the gallerist that he can make money with it. To break the wall, we should start with non-serial models. We need them very much. For example, I have talked to galleries about this. To make them interested, you should have about 15 art pieces and all of them made with non-serial models. Of course, you have to bring unsold models to the gallery and let the gallery sell them with the profit for them. Also, every artist should have ethics and honour. The main thing – you should not talk to collectors about selling the pieces that are exhibited. If you have exhibited something in gallery, it is gallery that sells it, not you. If somebody offers you a good price avoiding gallery, when the piece is still there and you approve, then you are dishonoured and out of business. Galleries will not deal with you anymore. The second thing is that you should not make replicas of your work or very similar works because it depreciates the previous one. For collectors, it seems like gallery lied to them that this piece is unique.



What do we have now? Most pieces in the contests are sold before the expo has even started. Most compositions are made with serial miniatures. It is hard to find even one artist that will have 15 custom-sculpted, painted and unsold models. You can say – let's just find 15 artists and let them bring one piece each. No. The gallery will not work with such an amount of artists; the gallery is interested in promotion of the name and to promote 15 artists' names plus 15 sculptor names is impossible. The next thing to think of is that you should not only have such an amount of works, but you also should be ready so that the exposition can last for a couple of months. And as we are still making first steps – don't think that you will earn much money this way. So, does anyone want to risk this?

The next thing is the subject of our miniature art. It is mostly built around war – historical war models, fantasy battles or characters from mass culture that are also always fighting someone. Do all those zombies and space marines help us



Enchantress

Man at Arms - metal made with gilding silver

to express something to the world, not only to the community? Let's remember the battle scene genre in traditional art. It has quite a humble place in it. Also, such paintings depict the epoch they were painted in. That is why they are interesting for the wider audience. To rush into the world of adult art, we need to turn upside down everything we have now. We need to express a much wider range of ideas and emotions. Of course, I understand that miniature manufacturers can't do that because they mainly have they sales from the hobby audience. But as I said before, to make further steps we need unique custom sculpted pieces. I can see more and more sculptors and artists start to turn to civil thematics in personal projects. This is very good and could be enough in the future to change much.

Now let's talk about such thing as an art market. Traditional art forms have it, but what is more important is they have a secondary market. I mean when a collector buys a piece not from the artist, but from another collector. And usually for a price higher than it cost the first collector. People invest money in such a way. Why do art objects grow in price? It is promotion. It is uniqueness. The importance of an art object in the world of art. Does it influence other artists or even mass culture and so on.

Do we have such a thing in our miniature world? Sometimes I think that we make too many works. And most of them copy each other. There is almost no expectative element in our sphere. People are sharing WIP photos, making tons of stuff. If we want to push miniature art into the big world of art, we will need to veil some aspects of our work. People would need to wait for new exhibitions to see the new stuff you have made. Why have I returned to the gallery question? It is because they are the foundation of the secondary market in traditional art. If a collector wants to sell some art object he goes to a gallery or an auction house. This is the next thing that is missed in our young art.

Bonus. I will tell you a secret. Do you know how the traditional investment art market usually works? Some people wonder why some art objects cost so much. Let's imagine three persons: an artist, an agent and a collector. At first an agent (usually it is a gallery) finds a perspective artist. This artist has made a collection of 8 paintings, for example. The agent organizes an exhibition with the press and mass media and promotes it. This

Pirate

Legends Never Die

agent has a relationship with a collector and advises him to buy 3 paintings for $5,000 each, so he does. Ok, for the next exhibition only 5 paintings of this collection are left. The price rises to $10,000 for each painting. If nobody buys anything, then the familiar collector buys 2 more. More promotion follows this. The next time the price rises to $20,000. Now the investors are very interested. If nobody buys anything this time, then our familiar investor buys two more paintings again. The last painting is left. A lot of people want to have this piece. So, the agent organizes an auction. Then somebody, not our familiar investor, buys the final painting for $150,000. Congratulations, now all of the paintings from this collection cost about $150,000 each. If our familiar investor bought all the 7 before, he has spent $5,000 x 3 + $10,000 x 2 + $20,000 x 2 = $75,000. Now each of them costs twice more. The collector usually understands this, so he shares the promotion expenses. Everyone has a profit. Except perhaps the last collector who bought the painting at the final auction. On the other hand, he loses nothing. These schemes now more complicated, but the foundation looks like this.

OK, now that you have read about all of those problems that I don't know how to deal with, you might ask the question, "Why do we need all of this?". First, we will have access to a much wider audience to communicate with. Events in the traditional art sphere are usually noticed by major mass-media. Second, we will totally have another way of appreciation of our art. I want to mention Alfonso Giraldes, who is doing a lot to change the point of view of audience on the way we evaluate miniature painting. If you let the people totally unfamiliar with our art choose what they like more, you will be surprised by the results. I think that artists still should bring up the tastes of audience, but try to imagine a well-known famous artist that works with traditional medias and still unfamiliar with miniature world will judge the miniature contest? Oh, how I want to see that! Really. Third, a mercantile interest. If auctions in auction houses become possible, it will let some artists make really good money and let them work more freely. It will open them, let them try something new and be more independent. The collectors who already have some of their works also will benefit from it.

I think we will reach the destination sooner or later. For example, we already have the MuMi museum. This collection already has a value as a whole collection. Do you know the story of Thyssen-Bornemisza Museum in Madrid? It started as a collection, then after a generation this collection became one of the most famous in the world.

De Profundis Clamavi

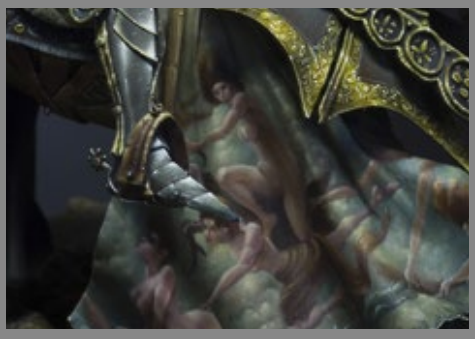
Tretyakovskaya Gallery in Moscow and a lot of other collections in the world have a similar fate. This is a long but possible process.

15 Which artist's work would provide you with the most pleasure to see sitting in your home next to your own, in both the cabinet and on the wall?

From all the miniature artists, I would pick out Roman Lappat most. It is not about his technique or something like that. His works just resonate with me the most. It is truly some kind of communication without words. I am sure we will have a chance to talk more with him than we do in San Savino. And from traditional artists, as I said before, it would Vrubel. There is something that I just can't tell you with words. It is too bad that pictures of his works on the internet are such low quality.

16 Have you developed any working rituals you would care to share with us?

I don't know how it would be in English... "An order to your workplace means an order in your mind". I clean my workplace after the working day. I wash my palette, wash all the brushes, and put the paint tubes to the boxes. It is very useful to clear the mind and start the new session being organized next time.



17 Do you prefer to experiment with new materials and mediums or do you prefer comfortable and familiar tools. What is the one thing you couldn't work without?

I like to experiment with materials and mediums. When I go to art stores, I buy a lot of stuff to try. Paints with some glittering effects or other special effects, uncommon brushes and so on. Usually they are useless and I don't use them. One day I have bought a set for gilding and decided to try it on miniatures. The results were quite good. You can never predict if something will give you a satisfying result when experimenting, but bad results also give you priceless experience.

Don Collier

18 You do post some of your work on social media, but you don't seem to spend great effort promoting yourself. What are your thoughts on the global community?

You are totally right. First, of course, promotion demands time. I am very dedicated to my work and painting both miniatures and canvases is kind of tearing me apart. It does not mean that I have no time at all even to post some pictures or WIPs, but I think I am not so much addicted to social media. A lot of people are always being distracted by it. For me the painting process is like a meditation and I like to be concentrating on it. When I am not painting, I usually have a lot of other stuff to do or just want to relax. I always save promotion for tomorrow. And this tomorrow never comes. This is a very bad trait of mine. It looks like a kind of procrastination. I think promotion for some reasons pulls me away from my zone of comfort. I am not good at it, have little experience and feel myself modest and humble to spam pictures on facebook. I understand the problem and I will try to fix it. I am very obliged to the community, to people who share and post my works. I want to say big thanks to everyone who has helped me. This interview is also a promotion and I want to thank you for the opportunity. I really spent much time trying to share my thoughts with the community and I hope people will find something interesting here.

19 Your ability to translate various contrasts on miniatures into a convincing reality is quite frankly mind blowing. Your freehand is sublime and your diorama and base designs show immaculate attention to detail. Do you feel there are aspects of your work you want to improve?

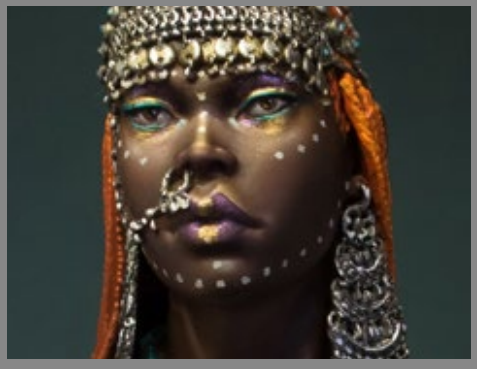
Thank you very much! We have talked about those contrasts before. Usually I have impressions, mood and feelings that seem like they don't match the model I paint. I very much like such contradictions; I like to find the way to express them in an uncommon way on common models. Freehand helps a lot in my expression. The one thing that limits me a lot is that I can't sculpt in such scale. I can sculpt in Zbrush (though I need to remember a lot), I can sculpt in larger scales with plasticine, but never learnt to sculpt miniatures. My dioramas could be much better with such skills. But now I think I have found a sculptor with whom I hope I can cooperate. If it happens, then I can realize many ideas in future.

20 Your work is so inspiring to the rest of the community. What would you most like to see us take from sharing your work?

The work of an artist has become a thousand times harder than it used to be. It is very hard to impress people. We can scroll hundreds of images in minutes on our screens and phones. We paint for hours and people spend some seconds to examine it. Adding an hour or two to find some interesting idea can increase the time the audience will observe it by minutes. Find your own impressions you want to translate, they are inside you. It is not necessary to turn everything upside down to be ingenious, usually it is enough to find some small detail, colour or tone composition to stand out.

21 Finally, rather than the usual question of what advice you can give our readers, let's conclude the interview by asking you how you would like to see the painting community evolve and how would you like us all to challenge ourselves in future?

I'd like to see our community moving toward a wider audience. I'd like to see much more civil subjects, rather than war. I'd like to see more compositions that will look in place near the traditional art. This is the challenge.



African Princess

OK, so Dmitry has thrown down the gauntlet! I will certainly look to push my own boundaries and it would be great to see the FPM community similarly inspired. A thank you to Dmitry seems barely adequate for sharing so openly, honestly and providing so much insight!

I feel genuinely fortunate to find myself in the position where I have been able to work with you on this article. You have our gratitude and we look forward to following your future art endeavours.

SHOW REPORT

FigureWorld 2017

by Shane Rozzell

We have a bit of a joke around FPM that I don't go to many shows because I don't like to travel. This isn't true at all. I enjoy travel, I just don't enjoy a lot of the model shows, especially the bigger ones. I know I miss out on the social side of things, which I do like, but we're a pretty close community and daily I speak to people all over the world. People who I consider close friends, although we've never actually met in person. I know I miss out on the shopping frenzy, but I think shows are turning into one mass shopping trip. However, we live in a connected world. If I see a miniature I like and can afford it, then three minutes later, it's ordered. I know I miss out on the painting competition, but I've won medals at shows in the past, so I'm no longer motivated by the competition anymore; I paint miniatures because I love painting them. So, for me to want to attend a model show, it has to be really special and there is one show I do love and will always try to attend. It is FigureWorld run by what remains of the old Basement forum guys, held at the school in Oundle, near Peterborough. Another reason why I love the show so much is that it's a good excuse for all of the FPM and IM guys in the UK to meet up...like I don't speak to them every day anyway.

This year we had another incitement to attend...a visitor from foreign shores...we had a Winton!

My friend and sculptor of dragons, Winton Afrić, hailing all the way from Croatia, was staying with us so he could join us on our visit to FigureWorld, too. When the day arrived, we had to be up at the crack of dawn, so we could leave the house at six thirty. After a three and a

half hour drive and bumping into David Zabrocki at a service station, we arrived at the show's new location. This is actually the second year the show has been held at the Cloisters, which, although is still part of the main school, is actually attached to the church. The venue is a fair bit smaller than the old school hall, but for me, this just makes it a more intimate show.

One of the reasons we like visiting Oundle is the town itself. It really is a beautiful part of the country. Once we turned off the A14, it's a short trip that crosses the River Nene and takes us into the small market town of Oundle. Most of the buildings are made from a very pale limestone unique to the town, which makes it one of the most picturesque places I have seen.

The first person we bumped into was Norm Ealand, who had also just arrived. Rude gestures and name calling across the car park ensued as we gathered all of our boxes and what not; then we all made our way into the show. The entrance fee is nominal and once inside, we had a quick look around. Right by the door was fellow IM writer, Kyle Cruickshank, with his wife. He was trading this year with his miniature company 'Mr Lee's Minis' and had a lot of really cool models and other bit and bobs on sale. Also in attendance were Oakwood Studios, SK Miniatures, Ellie's Miniatures, Model Display Products, Elan13 Miniatures, Stormtroopers, Sphere Productions, Mitch's Military Models, Pete Watson Bases, Morningstar Miniatures, Name It, Tommy's War and The Brushman. After introducing Winton to a few people, Sarah and I had a walk around saying hello to everyone we knew. Our first stop was at the small cafe area where we bumped into the show's main organiser, Adrian Hopwood, who greeted us with a very welcome cup of tea after our long drive.

One of the main reasons I like FigureWorld is because everyone is there for the same thing, just to talk about the miniature and model painting hobby. The show doesn't have a painting contest, but instead has a huge display table where everyone can bring their miniatures to show off and chat about. Also, being a smaller show, the vendors themselves have time to talk and answer questions about the products they sell. This year also had a game demo table which looked really cool and I stood and chatted with the guys playing for ages. Also in attendance were several guys doing demos throughout the day. Gary Higgins was sculpting, Ian Succamore was painting and The Brushman was making brushes throughout the day; something I found quiet fascinating...humpf, and they call me a nerd!

We made our way outside, where there is a nice little area that we could sit outside in the sun. Winton met up with us again and we also ran into Terry, Stuart and Marta; later Luke arrived after getting up a bit late. Some of the other people I hadn't seen for a while were also there. I had a great chat with Conrad Mynett, the results of which can be seen in these pages (check out the start of his outstanding tutorial on page 2. Other people to mention are Mark Taylor, Martyn Dorey, Robert Lane, Ian Mcintosh, Andrew Nai, Mario Delgado, Nick Tebbs and Robin Snelson.

Lunch was a sandwich from the really good shop right across the road, which we ate outside in the sun. After this, I went to have a look at the great miniatures that were on display.

One of the miniatures to make note of is Adrian Hopwood's work in progress of his dragon with narwhal. This is going to a really stunning piece when finished. Also around the display table I met up with the ever smooth John Keys, who was chatting to Marta and Davide Zabrocki. John had brought some of his miniatures along for us to look at which were really stunning, including his recent boxart done for Terrible Kids Stuff, (I hope you managed to clean off the drool, mate) ☺. There were also plenty of other great miniatures on show, as you'll see in the pictures.

The day seemed to pass really quickly, which I suppose it does when you're having fun. After lots

of other chats with people, we all found ourselves outside at the end where we had a great chat and a good laugh. By now it was getting close to four o'clock, so we decided to say our good byes and made our way home. Poor Winton, who had been really excited during the day, fell asleep on the way home. We rounded the day off with Chinese which we ate while talking about what we'd seen, who we'd met and what we did. This was the perfect end to a great day and one I'll never forget.

Secret Weapon Miniatures' Weathering Acrylics

By Terry Cowell

Justin McCoy, based in California, is the cheese loving hive queen at Secret Weapon Miniatures. They provide a range of hobby/ gaming related products available from their online store or wholesale by contacting them.

I was fortunate to get hold of the entire set of Secret Weapon's new weathering acrylics. There are 30 paints in the entire set and they can be purchased with a variety of options. Individually they are priced at $4.99, but the entire range can be purchased for $127.99, saving you $21.71. There are also options if you buy 3, 6 and 15, but essentially the more you get the cheaper it becomes per unit.

If you desire, you can also get them in sets according to your weathering requirements and they are available as:

- *Wheels & Tires*
- *Engine Metals*
- *Wood*
- *Heat Effects*
- *Mud and Dust*
- *Pipes and Fixtures*
- *Engine Fluids*
- *Verdigris*

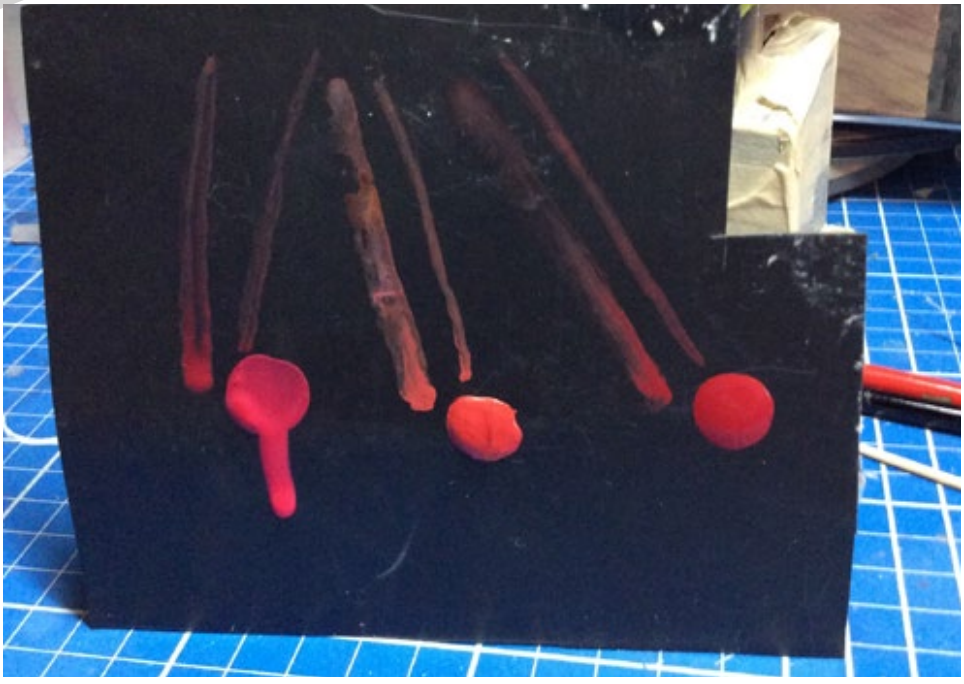
They come in easy application 20ml dropper bottles identical to the ScaleColor and Vallejo 17ml bottles but slightly more tapered at the bottom which allows for the additional 3ml.

I gave the SW paint formula a comparison test against a Vallejo game acrylic and ScaleColor. I placed a drop from each on to an old piece of plasticard. The Vallejo paint is on the left and the SW paint on the right. The SW acrylic was the least viscous of the 3, but thick enough to place on a wet palette without any unwanted motion.

The reason I use the black plasticard is just to make it easier to see the test when I drag the paint away from the paint drop. I am pleased to see in the thinner line it holds the same consistent translucence, although you can use multiple layers if you want to achieve an opaque finish. With weathering this can be useful, given nature's way of imposing multiple weathering effects on top of one another.

The paint has a good flow out and the drying time is comparable to Vallejo, but slightly longer than ScaleColor.

One of the immediate advantages this set has over many of the available weathering products on the market is that they are ultimately weathering coloured acrylic paints and therefore can be mixed with other acrylic paints. Some do have a glossy finish, so a matt medium might be useful.



Shane Rozzell suggested giving the paints a full testing, so I decided to create a post-apocalyptic piece specifically to try some of the paints.

For this project I decided on a Revell Trabant 601 car kit and the 75mm 'Infected Gangster' available from Nuts Planet. I downloaded some examples of old abandoned vehicles and set to work.

I assembled the car kit leaving out the windows and the roof section for easy access and primed the model grey. We then moved on to the weathering process.

Under the door handle and other areas where rust tends to be most concentrated in the pictures I had as reference, I applied Old Rust and patches of a mix of (SW) Red and (SW) Brown Rust. I then covered these areas with Vallejo Chipping Medium.

I had chosen a pale green colour for my vehicle (similar to many of the Trabant 601 cars in the 70's) and used the airbrush to paint the car body with a mix of ScaleColor's Caribbean Blue, Vallejo's Turquoise Green and Beige Brown for the body and then I used Beige Brown and Off White to lighten the mixture for the roof section.

I added tiny amounts Orange, Yellow and Brown Rust to drops of Amsterdam retarder and mixed these on the surface of the vehicle randomly, increasing it in patches where I wanted it to be noticeable such as the door frames. I used more orange and yellow on the roof to simulate sun baked rust. I had done this before using oil paints and so I was pleased to achieve a satisfying result.

Using a tooth pick, I gently removed areas where the chipping fluid was applied, such as the door frames, handles, the bottom rim and around the wheel arches, keeping it looking random. Once the rust underneath was revealed I was able to use (SW) Rust Shadow to simulate areas where paint has lifted by dark lining the chosen areas. I used baking powder dusted on in certain spots to simulate rust texture and to add a depth then painted with the rust colours already mentioned.

I painted the engine using (SW) Dark Iron, highlighting with (SW) Engine Metal. I used Dark Iron and (SW) Old Rust to paint the wheels. I used (SW) Copper to highlight some of the rusted fixtures. I painted the tires and the rubber pipes in the engine using (SW) Tire Black, (SW) Rubber and (SW) Rubber Highlight. I used (SW) Engine Fluid to simulate the fluid in the cooling system. I then used (SW) Fresh Oil, Old Oil and Engine Grime to cover the engine, finally adding a few spots of (SW) Engine Rust.

Shane gave me some advice on how to make a flat tire, so I removed

the front tires and cut a pill shaped section covering almost the whole bottom third of the tires. The outside of the tires wasn't touched, so when I attached the vehicle to the base the tires splayed giving a natural looking flat tire effect.

Once the vehicle was in place I used (SW) Caked Dirt and Old Mud around the wheels and inside the windows, lightly dusting other areas with (SW) Light Dust. I used some of the mud paints on the base to help integrate it.

I put the windows in the freezer then removed them 30 minutes later. I gave them a good bash to make them look broken and smashed, but the front windscreen needed something extra so I used (SW) Crushed Glass to create a shattered window. A tutorial for this from Justin can be found in a previous issue of FPM, but very basically I stretched some cling film over an empty miniature box and sprinkled some crushed class on. Be careful not to use too much as I did on the first attempt. Add some matt medium and leave it overnight to dry. The next day cut out the window shape and glue in place.

The base environment was created using a piece of thin board. I shaped it using styrene and covered it using Vallejo Earth Texture, added a piece of natural cork, covered parts around the car in grass leaving under the car bare and also areas where there are puddles. I added foliage and used A.K. Interactive Puddles product built up in layers where the water was deeper. I added birch seeds to simulate maple leaves and finally added the figure.

Overall, I was impressed at how well the weathering acrylics performed and it was good having everything I needed in one place. I would like to see the range expanded to include moulds, algae, etc. but that's me being greedy.

The one thing I should point out is that there were several paints I haven't yet used and it's evident that this set isn't just geared towards old abandoned vehicles. You could easily paint a new car, mech, or building to name but a few. There are wood paints and heat scorch paints among those I didn't use in this project.

Secret Weapon have produced a cracking addition to the hobby toolbox and I will be keen to see some our readers can do with them in future.

I do have a couple of improvements worth considering. For anyone ordering a full set it would worth sending them in a storage tray. They do come securely packaged but arriving in a tray automatically takes away any storage concern. I don't know if this is financially viable, but it would be a worthy and welcome addition from a customer perspective.

Finally, when my paints arrived 29 had black bottle lids and one had white! It is well known that a prerequisite to becoming a miniature painter is that you require a degree of OCD. Of course, I

changed the lid straight away but in the future, please do not do this Mr. McCoy. ☺

If you want to look into buying this set or to just fancy browsing at the rest of the candy at Secret Weapon Miniatures, follow the link https://www.secretweaponminiatures.com/.

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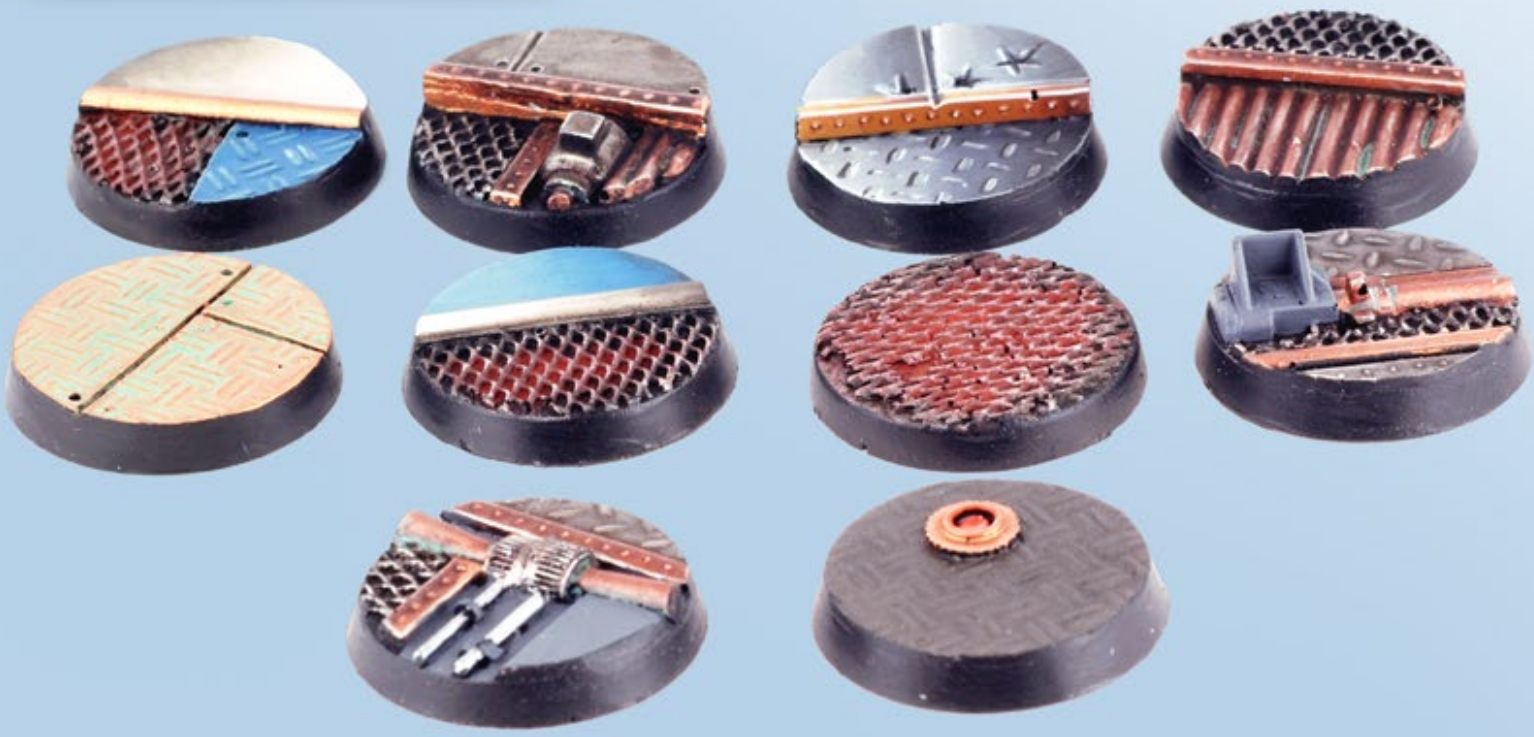

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EURO MINIATURE EXPO

eurominiatureexpo.com

by Davide Rainone

Details

Price:	30€
Scale:	1/32nd
Material:	White Metal

Available from

Pegaso Models srl

Pegaso Model's Young Guards Officer, 1815

Pegaso Models

Some time ago, the well know Italian company Pegaso Models introduced to the market its new Napoleonic Era model, the "Ufficiale dei Granatieri della Giovane Guardia, Francia 1815".

The name is long, but necessary to historically describe what the model portrays. Under Napoleon himself, they were considered the best among the new annual intakes of conscripts and volunteers. They were never considered as good as the Senior Guards, although the units were still superior to normal line regiments. For more information you can search on the web or in specialized books.

The renowned Danilo Cartacci did the boxart, while the new regular collaborator in Pegaso's stable, Riccardo Cerilli, made the sculpt. I would say... a 100% Italian production!

Despite this kind of subject arriving on the market quite often, this model has received a good reception among the collectors and painters because its size, 54mm, and his pose. Usually, we are used to seeing Napoleonic officers' models in quite static poses, but this one satisfies other tastes because the dynamic volumes. Seeing the cape and hackle that appear to be moving following the wind and the series of folders and wrinkles on the uniform fabrics, I perceive a pleasant sensation of softness.

Honestly, I am among the latter group. Usually, I don't like such static poses, but this officer allows me the opportunity to try and paint a uniform with a long series of volumes, while maintaining a certain elegance and dignity typical of such officers. I will be pleased to paint my first Napoleonic model on something that stimulates me to prove myself painting clean surfaces with fixed colours on a uniform, while playing with volumes on a wider range of lights and shadows.

Let's talk about the product itself. It comes in the new style Pegaso Models boxes: the usual sturdy paper box remains similar in its dimensions and material, but the graphic is changed in the front and lateral sides showing different angles of the boxart. Inside, the model is protected between two layers of thick foam. There is, like always, a couple of sheets with historical information about the character, materials, details, etc., written in multiple languages.

The kit is done in white metal and counts 11 pieces. The mould is very good as we are used to seeing from them; there are just few things to sand off especially from the connection points, in order to have a clean joint, and one mould injection point over the cape to cut off. There are no other operations needed to prepare the assembly...

or maybe you could polish the surfaces before priming to remove any kind of typical patinas on metal models and get the best surface possible for the paint.

Under its feet there are two wedges to help place the pins in the base, which is round and very simple, leaving all personalization to the painter. On the shoulders and under the neck, the joint is round but the folds in the uniform help to fix it in the right positions.

The face has no particular expression, but considering the subject it's easy to understand why...he is stern, typical for an austere man.

The volumes on the uniform are well defined, but soft and smooth; details all over and on the hat are very fine and on relief high enough to be easy to paint but without being out of scale. This is, in my opinion, another good demonstration of the mould quality in Pegaso Models metal kits (and their sculptors' skills, obviously).

On the whole, this "Ufficiale dei Granatieri della Giovane Guardia" is a very nice model I will have the pleasure to paint. Even if I, who has always avoided any kind of Napoleonic period models, liked it... well...I am sure many of you will like it, too!

HOW I APPROACH A COMPETITION BY JOHN MARGIOTTA

When I approach a miniature painting competition, I keep in mind certain basic things that the model will be graded on by the judges. There is quite a bit that goes into judging painted models for a competition and what place they'll be awarded. Let us take the Crystal Brush, for example. Three years ago when I competed in the Crystal Brush for my first time, I managed to win 2 Crystal Brush awards. Important as this was to me, it was more important to find out what the judges liked about my work and why they chose my work over other entries. I sought out this information, as hopefully this would help me do well in future contests to come. The judges went on to explain to me they judge on certain criteria and such techniques as blending should be seamless and colour gradation should be properly attained. Paint must be properly thinned and have a smooth finish. Details must be executed perfectly. Such examples of detail work on a model would be if a model has its head turned to the right, the eyes must be looking in that direction as well and even have a bit of glare (light catch) and glimmer of light to the pupil. Miniature painting has evolved so much more than just white eyes and black dots for pupils. Artists now paint much more realistically with techniques such as this, as well as using "zenithal lighting" and many other ways to have a model appear lifelike and not just like a tiny model with paint

on it. They went on to discuss things like colour theory and are the colours chosen in a certain scheme appropriate to what the artist is trying to convey. For example, using certain colours on a model lends them well to the overall contrast and "readability" of the model. Examples of this are using colours to achieve certain types of contrast. Let's say light vs dark. Using dark clothing on a model with pale skin makes it easy for the viewer to read the model and discern different things on the model at a glance.

Another topic I would like to talk about is how I select the model (or models) I will be painting for a competition. Look guys and girls, competitions are about individual showcasing of one's talents vs others and their talents. One had better select the right model so one can do just that. Top painters can do just about anything and that's a fact. However, what I find, more often than not, is each competitor comes to a show with models that show off their favourite / strongest techniques and this is what many times gives an entrant the best chance of doing well and ultimately placing. This is straight forward and can mean a competitor with a strong talent for non-metal metallics, versus another's textures. An individual's technique for producing realism vs another's vibrant comic style. Look, it really comes down to one's strongest and most favoured style vs another's. For myself, I have a passion for trying metallic metals and realism. These, along with weathering of all types, are what make my models

"Another topic I would like to talk about is how I select the model, or models I will be painting for a competition.

stand out compared with others. I've painted a long time and can do most things to a decent standard; however, where my strengths and skills thrive are in the techniques I have acquired for true-metal metallics, and taking it one step further and having these things to seem "worn-down" and weathered, including armour, leather, cloth, etc. For myself, selecting a model is easy - the miniature must have a fair amount of metals—maybe wearing a nice amount of armour; for example, a chaos space marine, or a grot tank . I will also want a model that can fit into a dark and ominous ambiance. This is sure to showcase as well the "weathering" of the metals, like they have been around for ages. Taking the metallics from once nice and shiny to a state of

decay, rusty or bloodstained and what have you. I simulate that the miniature has been through war for ages. Basically, this to me is the most fun part of showcasing my skills.

Do I tailor a piece for a certain type of competition? My answer is yes, most definitely. Who doesn't? Let me first say any kind of competitive hobby is for those who love the competitive side of things. I mean, this is competition; it's why there are judges' placings and other awards of merit...right?! Now many times the competition is neck and neck and it's very close. Almost too close to make a call. It's for this reason that competitors make fair, honourable and tactful decisions as part of their strategy to swing the judges a little bit closer to favouring their entries and earn those awards of the highest merit. For example, maybe you know that one of the judges on a panel is a big fan of dwarves or elves. You just might pick one of those so that the judge feels a bit more liking toward that model. That means you've painted your model to the highest standard and, on top of that, the judge you are trying to impress loves those kinds of models that you've picked to compete with. Another example is one of the yearly competitions I attend there is one of the judges on the panel that is the owner of a company that makes amazing models. I might, as part of my strategy, select a model from his company to use as one of my entries. These, as I have mentioned, are very honourable, fair and clever ways to get a few extra points from the judges you are trying to impress. One year I picked female models, as one of the judges' I was trying to influence

Do I tailor a piece for a certain type of competition? My answer is yes, most definitely.

loved female sculpts, especially elven female models. Another time I knew a judge was a fan of Kevin "Goblin Master" Adams goblin sculpts, so I did a unit of that.

Well guys and gals, I hope I've shed some light on what my thought processes are when taking into account my perspective regarding how I approach a miniature painting comp.

Unboxing

by Michael Klieman

Details

Price:	$24.99; Diorama $34.99
Scale:	1/16th
Material:	Plastic

Available from

Gecco

Gecco's Tales from the Apocalypse

"On the way to pick up her little sister from a relatives house, [the heroine] has a terrible car accident, knocking her unconscious. She wakes up in the middle of a zombie pandemic! Her only mission is to track down her little sister and survive hell on Earth!"

This is how the Japanese figure company Gecco introduces their line of figures, Tales from the Apocalypse. So far, they have produced two sets of figures in this line (with a third on the way), and each set of three figures makes up one of the scenes that The Heroine experiences in her quest to save her little sister. The first is called "Day 1, 11:50 a.m. on the freeway", and comprises three figures: The heroine ("She"), a zombie trucker and a zombie crossing guard. The second scene, called "At the Diner", happens just after the lunch rush, at 1:27 pm ("Day 1, 1:27p.m., At the Diner"), and features a waitress, a biker, and a cook who all have already "turned". We'll focus on Scene 1 in this issue and explore Scene 2, At the Diner, in the next issue of FPM.

This background fluff is great fun, and is not even the most unique aspect of this line of miniatures. The fluff does give a life and background to this line that is not usually found in other products. It also just makes these figures more charming.

I am not usually very enthusiastic about packaging. If it protects the product and is not wasteful, it's fine. The packaging for these figures, however, is some of the most unique and fun that I have ever seen. The box is designed to look like an old fashioned VHS cassette tape box, with stickers and worn

edges like an old horror movie that has been rented too many times. The font is large, red, and lurid. The artwork shows paintings of the figures as if they are characters in a horror movie. The artists really nailed the look of an old-school video box; so much so that it gave me a little feeling of nostalgia just looking at it. I seriously love these boxes! I have never considered keeping miniature packaging as decoration, but these boxes look pretty cool on a bookshelf.

Inside the box, the parts are all packed in clear plastic. It looks to be enough protection, with the rigidity of the exterior video box. The assembly instructions inside the box add another amusing dimension to the product. They are printed on one side of a sheet of newsprint, in the form of a newspaper announcing the beginning of the zombie apocalypse. The paper shows an image of the parts list and how they fit together. At the bottom of the page there are a couple of creepy stories as if in a real newspaper: “UFO sighted over Cascada County!”

This is really my kind of fake news.

The biggest weakness in the marketing material is the sample paintjobs found on the website. They just don’t look that good. The Heroine is painted in a Japanese garage kit style, which is distinguished by very low contrast flesh tones and little shading and highlighting. “She” is the best paintjob of the group. The other two, the zombies, are painted in grey fleshtones and, sorry to say, not very convincingly. The cloth and materials look great actually, but the faces are not painted very well. This brings down the perceived value of all the models. I don’t think this is the fault of the models, though; they are sculpted well with lots of interesting detail (read: gashes and wounds). I’d like to see these figures with a really fine paintjob. I think they will truly shine.

I'll take a closer look at the figures, with special attention paid to The Heroine.

Figure 01: The Heroine / She

The heroine, emerging from her wrecked car, is shocked to see two zombies staggering towards her, hungering for her flesh.

This is the main protagonist in this story of survival during the zombie apocalypse. "She" is in a very dynamic pose, cringing in terror and trying to retreat. She has one hand raised in horror, and the expression on her face shows her shock and fear. She's wearing jeans, a scoop necked t-shirt, and a light jacket. There is lots of interesting movement in the cloth of the jacket, but some of the folds in the jeans look a little thick.

"She" has a pretty hefty looking handbag that you could attach to her back hand, or place on the ground below her. The straps of the bag are sculpted as if they were floating in the air, so it would make more sense to have her holding it, but her hands are not sculpted in a way that would make it easy to make it look like she's gripping the strap. A good modeler could figure out a neat solution, I'm sure. The handbag is a nice touch, though. My wife said that it is a very common shape for a handbag, and could even be painted to look like a Louis Vuitton bag, if you thought that "She" was an especially posh heroine.

My thirteen-year-old daughter also admired her choice in footwear: a cute pair of wedge sandals.

Assembly was pretty easy, and to tell the truth, pretty fun. There are 22 parts, which seem like a lot, but it came together in about 30 minutes. I had a little trouble getting the hair together, as there are three parts to put together around her face. I had to pull apart the nearly cured glue once to get them to fit together correctly. It was not a big deal, but I thought you, the readers, would appreciate a heads up that you might need a little extra attention here. Alternatively, be more careful about dry fitting everything before gluing.

The model is engineered very intelligently, so that there are not many gaps to fill (the forearms and feet attach at the sleeve line and pants line, respectively). The tabs on the hands and feet are marked R and L, and the inserts on all the parts are engineered with a different shape so that they only fit one way; even an obtuse modeller should be able to avoid mixing up the right and left hands.

There were very fine mould lines on pretty much all of the 22 parts. They were easy to deal with; a few swipes with a file or sanding stick is all that is needed to smooth those out. There were also some gaps that needed to be filled, but they shouldn't be too much trouble for even a beginning modeller. The gaps were biggest between the pieces that made up her hair and head. There was an especially big one between the bottom of her hair and her shoulder; it's possible that someone else could get those pieces together more tightly. There were also gaps where her shoulders meet her arms, but these were also not really hard to fill.

I filled the gaps on "She" with green stuff so you could see what had to be filled. The gaps on the other two figures were less severe, and some might not need to be filled at all.

Figure 02: The Trucker

"This poor truck driver died in a horrific car accident, his body propelled through the windshield head first! His body smashed into the cement ground, rolling end over end, tearing his body up. He's half the man he used to be."

This figure came together much more easily than The Heroine. It has only 15 parts, and two of those are optional pieces: a torn up trucker cap and some optional organs you can attach to his belly, for some extra fun and gore. The torso was the only part that was hard to get together correctly, as I had to pull apart the semi-cured glue to fit in the neck and head; so, this is another public service announcement for dry fitting everything before gluing.

This poor guy has wounds all along the left side of his body, great gashes in his torso and leg, and a crunched-in skull. I can see quite a lot of Tamiya Clear Red and UHU glue in the future of anyone who decides to paint up this mother trucker.

He's wearing a torn up t-shirt and jeans, and he completed his outfit with a stylish pair of work boots. The trucker is staggering and swaying off balance, so it's pretty amazing that the figure can stand up on his feet unaided. The trucker hat is also a nice touch.

There are light mould lines on all the parts in this figure, similar to those on "She". One obvious gap is down the back seam of his jeans where the legs fit together, but it should be easy to fill. There are a few places where the parts fit together that might need some attention too, like the sides of his torso. The hands attach to the wrists in a spot that is quite evident, so those areas might need some filing or filling to get smooth.

Because of the messy nature of zombies, though, there are much fewer areas that need to be filled

or fixed on this model. One last weird detail: this trucker has a very large nipple exposed under his torn t-shirt.

Figure 03: The Traffic Guard

"When controlling traffic, he got hit by a runaway SUV and slammed against the construction vehicle behind him, dying instantly. His right leg broken beyond repair, his body twisted, he's still trying to perform his duty even as a zombie!"

This crossing guard looks pretty good, for a zombie, at least until you look more closely. He's got his reflective vest, and he's still holding his stop sign, but when you turn him around you see a gaping wound in his back; most noticeable, though, is the fact that he is lurching around on a broken leg. The option on this model is the left arm. You can choose one that is raising the stop sign, or one that has him dragging it listlessly. Both look cool, and both have hands that are sculpted to hold his stop sign, which fits snugly in either left hand.

The biggest gap to be filled is, like the trucker's, the seam down the seat of his pants. The arm sockets look pretty good because he is wearing a vest, and his sleeves are visible, so the gap seems realistic. Some of the joins will need a little attention (again, like the trucker's), especially the tops of the shoulders; there are the usual fine mould lines, too. This figure was the easiest to get together, and probably took me 15 minutes to do so.

As an indication of how intelligently the models were designed, most of his weight is on his unbroken left leg, but his right arm is extended out, in hopes of harvesting some live brains, but also to counterbalance the figure so that he can stand up on his own.

I have heard some criticize these models for a lack of detail. In a 1/16 scale model, we have some to expect quite a lot of detail in our figures. It's true that some of

the sculpting could have been more detailed; for example, there is not a lot of texture anywhere, including the flesh and the cloth.

I think the detail sculpted in the figures for Tales from the Apocalypse is great given the genre of these figures and their low price. ($25 per figure). Perhaps these zombies fit into a niche that is similar to that of a good, fun zombie movie: they are loud, fun and gory and maybe a little tongue-in-cheek. They are not expected to have a lot of fiddly detail or be high art. They are, however, unique in the figure world today and I think a lot of people will come to appreciate them as much as I have. These figures are just a ton of fun. If you love the zombie genre, I really recommend that you pick a few of these up.

Cyclops Diorama

PART ONE: CONSTRUCTION

As this is my first article for Figure Painter Magazine, I should probably start with a short introduction and hopefully it will give you an idea of the direction I approached this project from.

I got back into figure painting about 11 years ago when I discovered some Rackham figures and since then I developed my painting with the aid of online materials. I travelled to various shows, made several friends, and even picked up a few prizes along the way as well. But I'd say that for the last 2 or 3 years I've been coasting along in my comfort zone, occasionally trying a new concept, but more along the lines of presentation than painting. So, I thought it was time I did a project where I would push things that extra step and refine the details just a bit more; something where I would be happy to put in the extra time it would need. And this last point is an important one, you must want to spend that extra time and for me this means it must be a project I am passionate about.

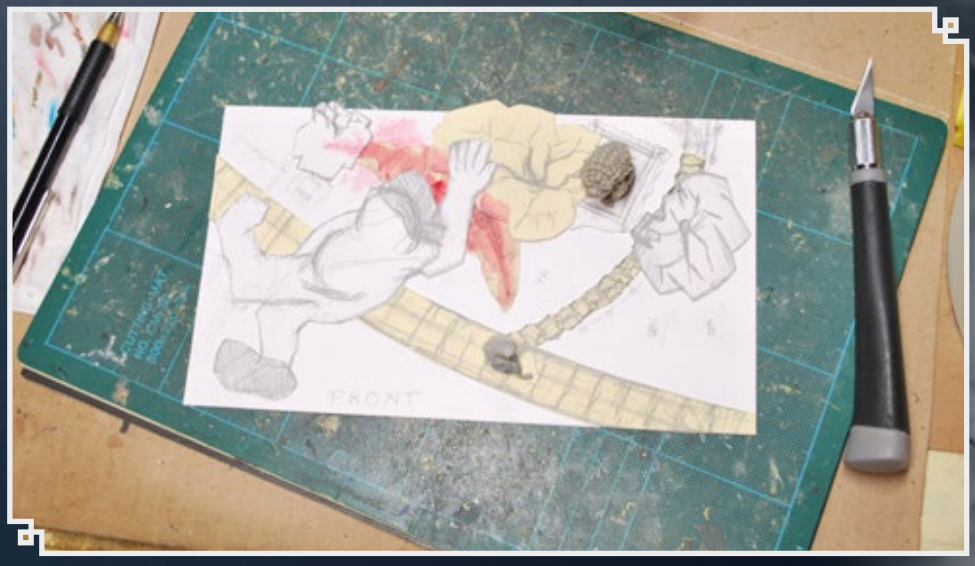
With that out of the way, let me introduce you to my Cyclops Diorama. I know exactly when I first had the idea, because it came to me when I saw Roman's version of Steve Party's Baby Doll sculpt back in July 2014. I just had this image of this small figure crouching after cutting some giant monster in half ... maybe I'd been watching too much anime ☺

by **Conrad Mynett**

We have wanted to feature some of Conrad's work in FPM for a very long time because he is a true innovator.
Conrad is easily one of the best British painters on the scene and he is always pushing the envelope and trying new and exciting things. Because of this we are pleased to introduce part one of his Cyclops Diorama.

Then the idea sat in the back of my brain for 2 years until I finally decided I needed to do a project with a bit more scope and effort. This one fit the bill--a small hero, a giant monster cut in half but still effectively whole, a snowy winter scene with a great splash of blood, and enough detail within the basework so as to make sure each part has some small detail to retain interest. It didn't take long for me to settle on Chris Clayton's Cyclops sculpt for the monster. Its size towers over our hero and the pose with arms spread was perfect for my intended scene.

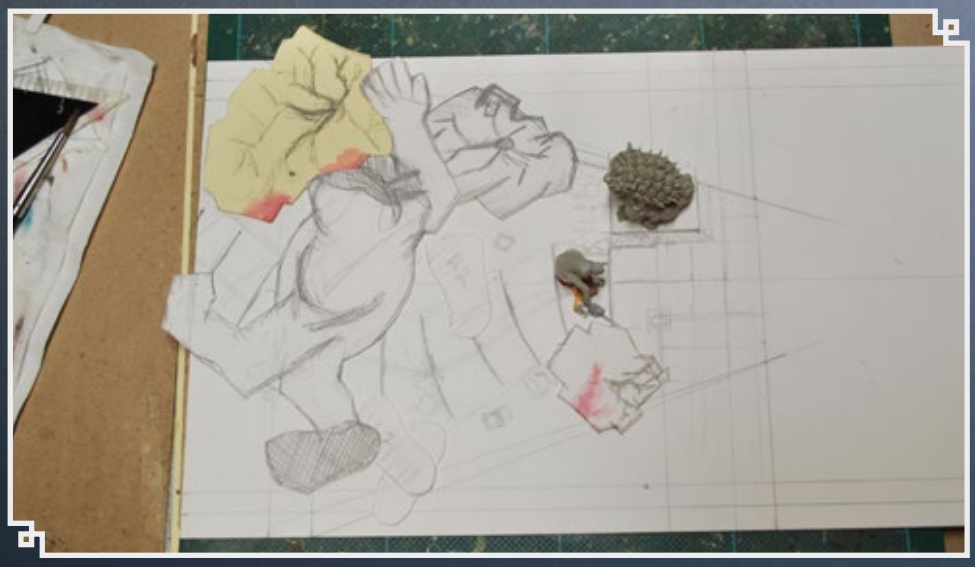
Adding a dragon dog figure from Kaha Miniatures for some sort of oriental temple decoration, it was time to plan the layout. Starting with a sheet of paper cut to fit (just) within my figure case, I used other cut outs to represent trees, paths, a plinth for the dragon dog and the cyclops. The idea for this initial layout was that the ground would rise toward the back right where the dragon dog would be overlooking the temple entrance, the cyclops would initially have it's back to the viewer and all the paths and the splash of blood would point to our hero, giving her focus despite her small size.



With the initial design done, I could discuss it with a few friends, and Ben Komets provided an interesting reversal on the layout. A triangular base that would place the cyclops at the front where the width was widest with the hero initially hidden from view. This would also place the temple entrance at the back of the base, the terrain rising from front to back. With all the cut outs had I already done it was quite quick to shift the design to this new layout. I cropped the corners to give a bit more space at the front, as this would allow the cyclops to be turned to face the front full on and if it had gone to a point at the back I wouldn't really have had any extra detail to add to that space.

I went with concept of a wide set of stairs winding through the middle of the base, this should be more interesting than a straight route, and the wider stairs would allow Baby Doll to be fully supported on a single step. Sketching these steps in also defined the rise across the length of the diorama, as the steps would be about 3 to 4 mm high each. Any more and they would have looked out of scale with Baby Doll. This then allowed me to mock up the height of the figures after which I firmed up the design with a pen. You can see that at this point I trimmed the sides and back a bit more, effectively reducing the amount of dead space. This was also the point where I added in a few details like the small shrines; the positioning would change a bit during construction as the physical shape of the slope favoured certain locations, but I felt it was important to get the idea into the design.

You can also see that I marked the footprints on to show where the cyclops had arrived from. This was a bit of a holdover from the initial design where the larger base would have allowed the addition of deeper foliage, shrubs, that sort of thing. This would have allowed for the addition of trampled bushes and an obvious route. I found that with this smaller base design it didn't really have room for that deeper undergrowth, especially with the width of the steps and this idea was eventually dropped.



One of the advantages of working in an I.T. department is easy access to a lot of packaging material that all the new equipment arrives in. The foam new PC's arrive with is quite firm and very light, so it is perfect for providing the bulk of the base. The change in height can be calculated from the number of steps and a little glue and half a dozen cocktail sticks hold the pieces together.

The steps themselves are made from sheets of hard plaster. The shape of the steps was traced from the initial design so each step could be marked out and cut to shape with a bit of extra to the sides and back so they can overlap and support each other as they are placed. A Dremel is really helpful for cutting these all out, but it does get very dusty so it's best to wear a mask and make sure it can be cleaned up easily afterwards. Later the hard plaster will allow me to carve the detail of the paving into the steps.

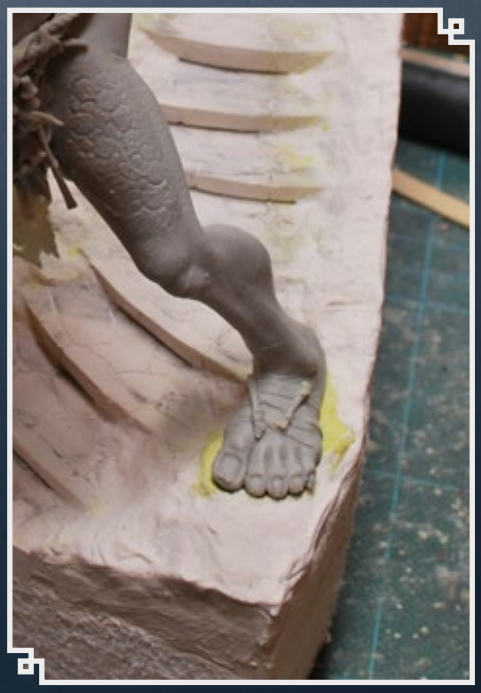
A channel is then cut through the foam so the steps can be laid in place. Tile adhesive is used to fill in any gaps under the steps. This can take quite a while to dry and it is a bit brittle, but it is very cheap (especially if you happen to have a large tub left over from a DIY job...), easy to smooth out with a wet brush and I find it can leave a nice grainy surface that is good for looking like dirt.

At this time, I also constructed the trees. These are just made from twisted wire and super glue, but I made sure to add a pin into the base so I could easily slot them into a holder for working on them, or move them to the base to test the layout. The concept for the trees was that they would be some sort of Japanese Maple, so not too tall and with a lot or twist to the branches using a variety of thicknesses of wire so the ends of the longer branches would be thinner.

The trees were then coated with a reasonably thick layer of texture paint, which covered the wire and provided a bark like effect in a single pass. When this had dried, it was clear that some points had too sharp a change in thickness, so I used some liquid putty and a bit more tile adhesive to bulk out some specific points. For a while it looked like I had already tried a snow effect as the white tile adhesive contrasted with the dark texture paint...

With the addition of the trees (they are just wire at this point) I could check out the positioning of the figures before building the plinth for the dragon dog. At this point, I had four trees on the left side with just one on the right, but I would change this later, placing a 2nd tree on the right and moving them back.

With all the “stone” in place, it was possible to draw the pattern of the paving onto the plaster; the front of each step being long thin edging stones with larger irregular blocks making up the remaining surface. Any sharp metal point can then be used to carve the pattern into the plaster.



I left the stone work at this point to work on other aspects of the base, but would come back to it several times as it simply looked too flat and I wanted to give the location an ancient look so I used a scalpel to carefully shave the surface of several pieces to make the surface less even, rounding off the front edges and adding several small nicks and scratches.

When the initial patterning was done, I used more cuts of foam to bulk out the sides and covered it with more tile adhesive. At this point, it was possible to finalise the position of the cyclops. Drilling two large holes and filling them with milliput provided the additional strength the anchor point would need, and once dampened with some water it was possible to push the anchoring rods pinned to the figure's feet into the milliput before it set to leave a couple of guide holes that could be used to secure it in place once the painting was finished.

I used 1 mm plasticard for the sides of the base. This can be cut to shape, glued together and then sanded smooth quite easily, and the way plastic glue melts the separate pieces together gives a very strong join that sands well once it has been left to properly set.

The inside of the plasticard was scarred with a scalpel and small amount of tile adhesive was smeared onto the sides of the base, this then helped to hold the plasticard in place while the it was glued together as well as anchoring the roughened inner surface to the foam. Most of the edges were sanded smooth using a palm sander for the sides and the Dremel for the upper edge except for a few areas like the paving at the back and the steps at the front where a bit more care was needed. In those places, the excess was carefully carved away with a scalpel.

The angled joins at the sides did cause a couple of issues where the plasticard didn't quite join up fully, but with a little putty and some careful sanding it was smoothed out. Once done, I turned the base over and added a little super glue between the foam and plasticard to make sure it was all solidly fixed together. It was probably not actually necessary, but I was certainly erring on the side of caution.

A small amount of milliput and tile adhesive was used to fix any small issues at the edge and then I could just carefully add small details such as working out the final positioning of the trees. Having two at the back right just seemed to do a better job of balancing the plinth with the dragon dog on the other side.

A couple of coffee stirrers provided the wood for a little bit of fence by the temple entrance and some plaster off cuts I had kept provided the bulk of the pieces needed for the small shrines alongside the steps. It was quite easy to cut into the tile adhesive surface to fit the bases for the shrines and then add a little afterward to smooth them back in.

Another touch was to have a shrine broken and scattered across the steps, this was the one element of the cyclops path that I kept, and it added another small level of detail to break up the flatness of the steps themselves. With the addition of a rock or two, the base construction was completed.

Hopefully, this has provided some useful insight for approaching a larger project and next time we will look at building up the foliage and use of colours to make a cold wintery scene.

By Luke Wilson

Details

Price:	£55/€60/$70
Scale:	1/24(75mm)
Material:	Resin

Available from

Kimera Models

Kimera Models' Ishtar, Wings of Sorrow

This is the first Kimera model that I have been fortunate enough to have been asked to review.

I was lucky enough to see the actual box art figure painted by the very talented Francesco Farabi at the Athens Miniatures Show, and it instantly went on my wants list. So when Davide Rainone asked me if I'd like to do the review for this, I jumped at it.

So what do we get?

Firstly, and this will become a common theme, packaging style. Ishtar comes in a rather large black cardboard box with a very modern logo and Kimera across the front. Other than that, there are two stickers on the box; one small one on the side giving some legal info and the main one on the back showing the aforementioned box art. On opening the box, there's a nice surprise of a little booklet showing various shots of Ishtar that opens up into a 300mmx300mm mini poster of her. On removing the top piece of white foam, you see the various pieces of Ishtar along with part of the scenery that is present in the box art spread neatly around, with a small stapled plastic bag of 'bits'. Let's take a closer look at Ishtar.

She comes in 19 parts, with 3 being cast on the same sprue, as they are tiny.

The scenery makes up 4 parts of the kit and goes together very well and makes a lovely piece of Gothic architecture for Ishtar to sit on, which helps set the scene. There were no mould lines anywhere. The only thing I had to do was remove part of a gate from one of the pieces, as you can see from the picture. It has gone together very well, even with just Blu Tak. Let's move on to Ishtar herself.

Her torso is very elegant and from what I can see there are no mold lines or pits whatsoever. I have taken a picture from this angle so you can see the larger of the two pins. This is the only bit of prep needed when you remove it, so she can sit in place! The detailing is nice and crisp, with lovely subtle armour. Her head joins up very nicely. There is a small gap, but filling this will be no problem at all. Her head can be built with or without the optional mask. My personal preference is without.

At this time I chose to build her and take more pictures across the model. I couldn't do my normal blu tak dry fit, as her wings were so big and heavy compared to the delicate proportions of her body, so I decided to do some prep work and get all the pins in place I would need when I finally paint her.

Looking over the model, the detail is outstanding and is up there with the best. There is very little prep needed. The most I can see will be the hair, as there is a small line on the hair that can be removed very easily, even for the moderate modeller. She sits nicely in place and that is helped as she has been shaped underneath to sit in a certain position on the architecture. Of course, I still had to inset a pin in her rear as she ended up leaning too far back in my dry fit with the wings as mentioned before. There are 3 small bits I chose to leave off of the dry fit, as I thought it better leave them on their sprue until I came to painting her. Anyway, for your info these go on her left arm elbow and the two angled spikes go on her knee armour.

As I have already said, this is my first Kimera model I have reviewed. I bought a couple at the Athens show that I too will do reviews of in future issues of FPM, but I have to say I am very impressed. Andrea Iula has brought his brilliant concept to life in an exceptional sculpt and this has been realised beautifully by Francesco. The price might seem high, but this is a very detailed kit with a few optional extras. She is a massive figure and in my opinion worth the asking price without question. I hope this is a line that succeeds, as what I have reviewed here shows massive promise.

The English Officer

Company:	Best Soldiers
Scale:	1:24th
Contact:	www.bestsoldiers.com

Gladiator ''Mirmillone''

Company:	Pegaso Models
Scale:	1:20th
Contact:	pegasomodels.com

WW2 Soviet Female Tanker

Company:	Life Minaitures
Scale:	1:10th
Contact:	www.lifeminiatures.com

Mounted Samurai

Company:	Boneapart Military Models
Size:	250mm
Contact:	www.bonapartesmilitarymodels.co.uk

Spitifire Cockpit with Douglas Bader

Company:	RP Models
Scale:	1:10th
Contact:	rpmodels.pt

Viriatus

Company:	RP Models
Scale:	1:24th
Contact:	rpmodels.pt

Nosferatu

Company:	Green Monkey Models
Scale:	1:10th
Contact:	Green Monkey Models

Klon - Dwarf Engineer

Company:	Stormtrooper Miniatures
Scale:	1:10th
Contact:	www.stormtrooperminiatures.co.uk

Barbarian

Company:	Nutsplanet
Scale:	1:12th
Contact:	www.nutsplanet.com

Witch Hunter

Company:	Terrible Kids Stuff
Scale:	1:24th
Contact:	www.terriblekidsstuff.com

Dragon Tamer

Company:	Mr. Lee's Minis
Scale:	1:10th
Contact:	Mr. Lee's Minis FB shop

Horrace

Company:	Terrible Kids Stuff
Scale:	1:10th
Contact:	www.terriblekidsstuff.com

What's on the Market?

By Luke Wilson

Details

Price:	£15/$20/€17
Features:	103 pages
	High Quality Print

Available from

www.nutsplanet.com

Nutsplanet's Artworks Book

This month we're taking a look at something a little different from Nutsplanet.

Nutsplanet is renowned, not just throughout the pages of FPM, but the world over for producing some of the best quality models around. When I heard they were doing a book, I was very excited.

Well, to break tradition there is no typical blue box which has become synonymous with Nutsplanet releases, but the book was nicely protected in a clear sealed sleeve. On removing the sleeve you get an instant sense of quality, with the silk screen cover. The size I will say caught me of guard, being a bit smaller than I was imagining and square in shape! I don't think this is a downside, of course; in fact, it made it nice to hold in hand and didn't feel cumbersome when looking through the pages at all.

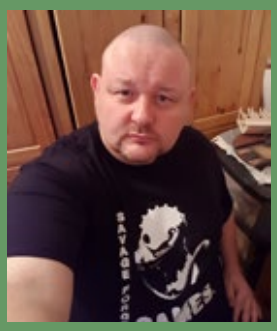
The book is spread over an impressive 103 pages and is packed full of their beautifully painted figures, so this becomes a coffee table book/catalogue of their products. The print quality is very high indeed and care has been taken by the looks of it to make sure every photo, bar none, has had the same attention to it. Each one is consistently clear and great quality, being printed on 300gsm paper.

I have to say, I like the way it has been set out. It is split nicely into sections--busts, figures etc. At the end of each section there are a few pages dedicated to general shots 'off the bench', showing candid shots of some of the WIP of the figures within the pages. I also like the general layout, with some of the full figures receiving multiple angles. This is something you aren't really able to see on the boxes when you buy the model.

Something else I think is a nice touch is the fact that each model that attained an award has it named on the page with the show that gave said figure the award.

Looking through the general information about the book itself, I noticed there aren't many credits outside of Nutsplanet, which mean this was all pretty much achieved in house. Now this may not sound very interesting, but I wonder if this opens up the possibility for more books in the future? What I'm getting at is hobby books about painting, sculpting , etc. I think this would not be something very far outside of Nutsplanet's capabilities, judging by this offering as their first effort.

So, if you are looking for a nice coffee table book and, of course, want to see beautifully painted and presented miniatures in hand in an instant, look no further than this great little book. At £15 I think it's actually quite good value, too.



By Normski

Details

Price:	25€
Scale:	1/10th
Material:	Resin

Available from

Terrible Kids Stuff

TKS's Suspended Animation - Horace

TERRIBLE KIDS STUFF

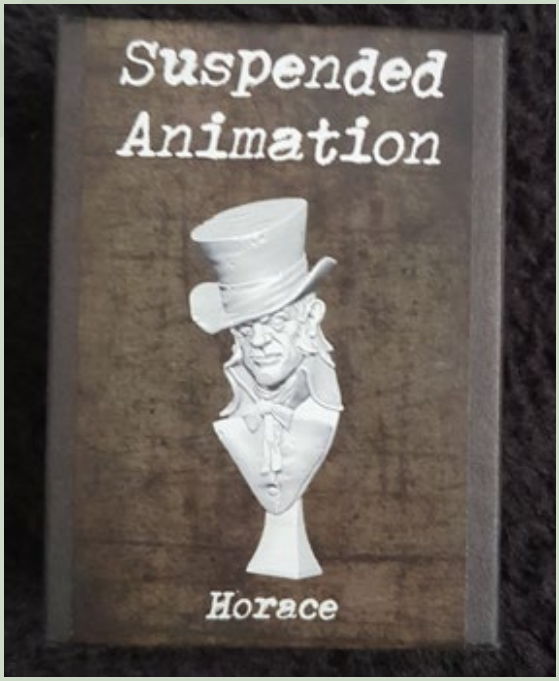
This month we see the launch of several new pieces from Terrible Kids Stuff. Amongst the new releases comes a bust which was designed, sculpted and painted by a talented guy called Giorgio Bassani.

Giorgio has launched a range called Suspended Animation and the first piece is Horace.

I first came to notice the Horace bust back in April just before Salute 2017. I caught the facebook post that Giorgio would be selling Horace at Salute.

Giorgio was tucked away on the Osprey Publishing stand and I almost missed him, but I found him and I got the first copy of the bust which was nice.

I kept in touch with Giorgio and followed the progress of Horace. With the release of the bust via the Terrible Kids Stuff store, here is my take on the release of the Suspended Animation bust.



Firstly, I need to say the bust is not your average half torso piece. The bust is sculpted from the lapels of the jacket upwards, making the whole piece 63mm tall.

This keeps the focus on the whole piece rather than a half torso that you need to paint to bring the focus up to the face.

The piece is cast in 4 pieces; hat, head, neck tie, and the lapel and collar.

This is a no nonsense piece. As mentioned above, it is a focused piece and I simply love the subject. When I first saw the bust, I thought instantly of the kiddy catcher from the movie Chitty Chitty Bang Bang.

This is how I have it painted in my mind.

The piece itself is very Dickensian in style and is suitably sculpted in a worn image, which opens the paint job up to lots of weathering and further customisations for wear and tear.

I have inspected the pieces closely over time and aside from a tiny bit of flash on the neck tie, it is cast perfectly.

The only blemishes are where the casting gates have been cut off and they are in places you will not see once sanded and buffed.

What amazes me about any miniature being cast are the small details, such as the ear ring in the right ear of this piece. How this does not snap off in the mould is a miracle, but it is a lovely little feature and casts nicely with no slips or mould lines. The hair is sculpted straight and suitably scraggy to match the character of the piece.

I am particularly interested in this piece, as there is a character in a game called Malifaux by Wyrd

Games called Seamus. He is a top hat wielding psycho and with a little sculpting of the hair, this will make an excellent Seamus bust.

I very rarely see a bust and instantly think “wow”, but the simplicity and the subject of this piece was an instant want, so I hunted Giorgio down and hey, presto!

The packaging of the piece is a perfect size, too. Often you will get miniatures and busts in boxes that you could easily get 2 or 3 models in, which is a total waste. However, this box is perfect with a 3D render of Horace on the front.

Even though I wanted this bust from seeing it the first time, I can say there are no issues with it at all and I was not let down whatsoever.

If you wish to purchase a copy, head on over to Terrible Kids Stuff and Horace is in the miscellaneous section of the store under Suspended Animation.

Giorgio also has his own page on facebook. Check out Giorgio Bassani Miniatures--he is a very talented guy.

In conclusion, the premier release from the Suspended Animation range is an excellent piece and I hope to see many conversions and superb painted versions really soon.

SHOW REPORT

ATHENS
Miniatures Show 2017

By Luke Wilson

All additional photos supplied by Marios Vrachiolidis.

There are many, many miniature shows around the world, and unfortunately we can't get to them all. So, like many others, I have to be quite picky when choosing which ones to go to. This year was no different. I sat there with my long suffering wife, Zoë deciding what shows to go to, when in came a curve ball!

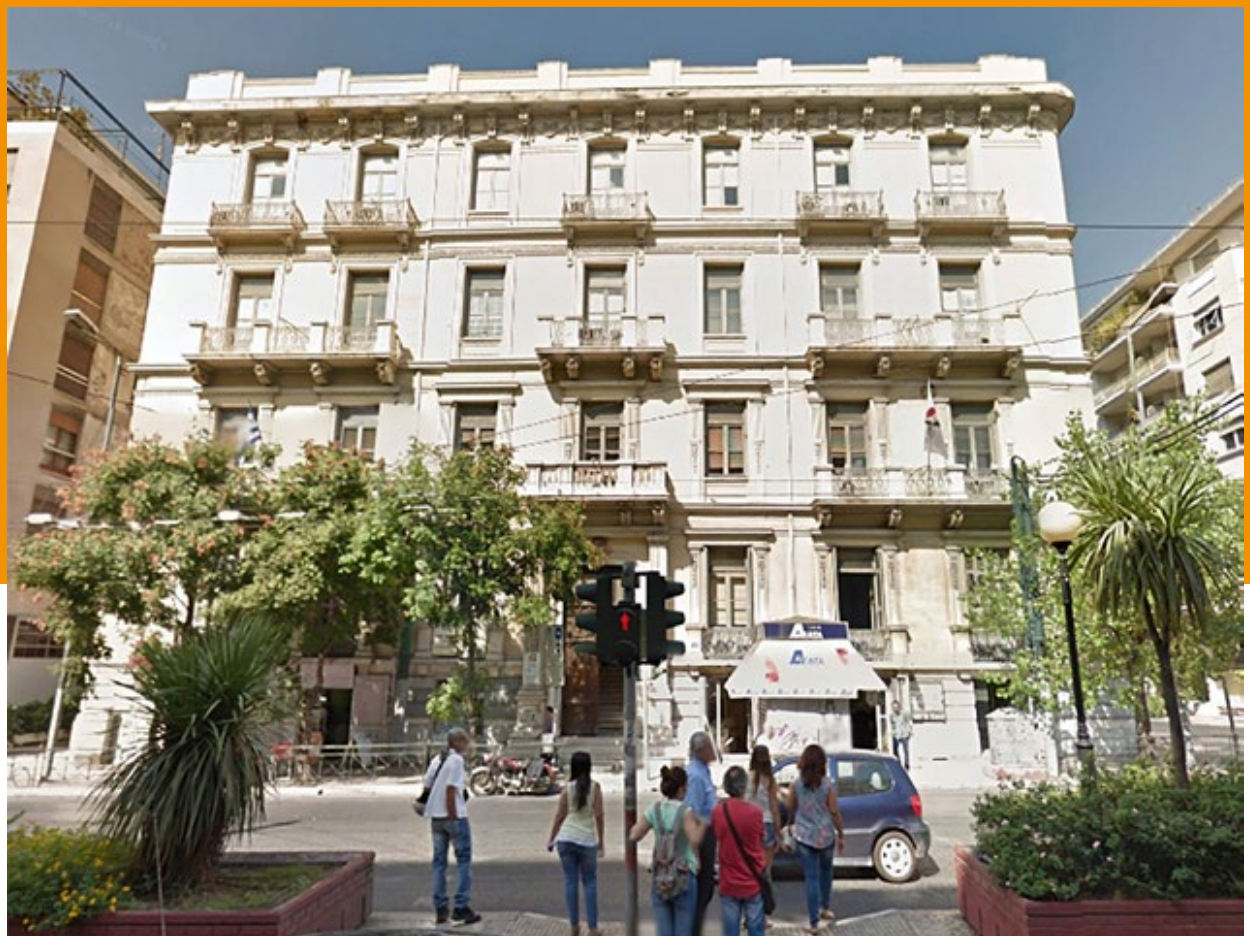
I had just finished writing an article on Michael Kontraros, when the man himself contacted me and personally invited us to Greece, not only to attend the Athens Show, but to generally hang out. "It will be a blast" he said.

No doubt it would be, but I do not particularly like flying and, of course, there was the cost; I said "leave it with us". Well, after about 30 seconds Zoe said we are going (she just wanted the holiday), lol. 5 months later, and with a good amount of help from our good friends Michael and Ant Con sorting out hotels (thanks guys) the 3 of us were at Gatwick airport about to board our plane!

I have to say this is the most involved miniatures show based trip I have taken up to now. Plus we made it a bit of a family holiday, too. Forgive me if I digress a little from purely a show report, as I firmly believe I need to try to convey the whole experience as we spent the week with so many great people in this hobby. They really made the week.

We touched down at the Athens airport at around 9.00pm local time and were promptly greeted by a beaming Michael, with gifts in hand for us, too!!! I also had a gift for him that I had been working on in secret--I'll show these later.

After some quick hugs and chat we, were introduced to a guy called Vassilis who was going to take us to our hotel. It was a nice pleasant drive through Athens to our hotel and even at that time of the evening, the heat! Another thing that struck me was how busy it was. By the time we got to our hotel it was around 10.30pm, so we went out for a walk. It seemed very strange sitting in a street square eating crepes at around 11pm and everything was open and it was very busy; such late nights! Little did I know this was a sign of things to come...



Day One

The next day was the start of the show. Now unlike the shows I have been to in the UK where you get up at the crack of dawn to start your journey, this was a lot more pleasant. Our hotel was no more than a 5 minute walk from the location.

The show was held in an old building that contains the Plakas Art School, who incidentally gave up their floor for the show. Here is a little bit of history about the building. It contains the first school of cinematography across the whole nation! The same school still exists there today! Mr. Stavrakos Lycurgus founded the school in 1948. This was done, I am informed, before even the Greek government introduced such a school in their national education! One thing I have to mention is the lift. The show was on the 4th floor and I thought people mad to be climbing the stairs in such hot weather. The lift, if any of you have seen the old Agatha Christie films will know what I mean, came complete with a very antique looking wooden lift, which we did use eventually!

The show wasn't starting until around noon on the first day. I thought it a bit strange, as I'm used to them all starting first thing in the morning. Then again, it doesn't finish until 9pm in the evening. Remember what I said about late evenings?

I went up early so I could see the set up and also wanted to catch up with a few people before the show started. The miniature display area was nice and bright, as one wall had lots of big windows. I got to have a quick look, the calm before the storm, plus being so early I got the run of where I wanted to put my figures, too. Having never done a display before, I wasn't too sure of the procedure and readily set my figures up in one group, before I was told that my diorama and historical pieces were to be set up in different areas. I will know for next time.

The show soon started to fill up as noon approached and it was good to see people that I knew, not only in person, but those people whom I only talk to on Facebook as they live the other side of Europe (or the world). It's funny on the whole; you always seem to be like old friends that have met many times before. This is one thing about the shows I do like, that for the most part there are people that I really want to meet and talk to and the social side is always great.

This was no different. It's a very relaxed show and without a doubt the most relaxed show I have been to. In part the Greeks seem to be very relaxed and in part due to the heat. I'm not one to deal with heat that well. Yes, why did I go to Greece then, I hear you ask? Well, this report will hopefully show you it was worth it. I did find one other fellow sufferer, Debbie Volquarts, and luckily we seemed to find the only air con unit they were allowed to put on. Due to it being an old building as I

said earlier, the electrics would take all the air con being put on we were told!

Around 1pm a group of painters began their pilgrimage up to the Acropolis to visit the Parthenon; this was another arrangement of Ant Con (this guy was really looking after us all). Our guide was a very lovely woman by the name of Eleni Roberta Dapola. She took the whole group to various places on the way and explained everything. Of course being painters, this was an excellent trip to get basing ideas. Now to say it was hot was an understatement, but maybe that's because we weren't used to it. However, we all made it to the top. We also made it to the Archaeological Museum which had air con....ahhhhh! It was a great trip which I highly recommend, if you go to the show.

The evening saw a big group of painters under the guide of the 'Greeks' go looking for food. We all met at Michael Kontraros's studio...wow! I'm sorry I can't tell you everything I saw, some of it is secret and he was good enough to show us. Nope, sorry I won't say. One thing I did get was a shot of the wall of pride. It was a proud moment, as there was the FPM cover in which I did the interview with Michael displayed on his wall. We eventually sat to eat at around 11pm at night and chatted the night away, before Zoe, Liam and myself headed back to our hotel at around 2am with very, VERY full stomachs. It was a great first day, even though we didn't spend it all at the show and finished with a great meal with a lot of different nationalities at the table.

Day Two

The 2nd day is where the show really kicks in, as it's the weekend. By now pretty much all the figures that are going to be entered for the various classes are there, so there was much eye candy on display. One thing I was told is that the standard at the Athens Show isn't as high as other shows, but to be fair some of the best work I have ever seen in real life was there. Anyway, when you have the likes of Francesco Farabi, Rujo Rusto, Kyriokos Simos and the relatively new ones to the painting world such as Marko Miladinović and Aleksandra Tana Cvetanovski, who are collectively Craftworld Studios, there was some very high quality work to be seen.

It was nice to see a lot of entries, apparently up from the year before. This is all good, as it hopefully a sign the show is growing. There was both Standard and Master classes ranging from fantasy displays, gaming up to Ambient(diorama). Day 2 had two classes taking place. One was taught by Francesco teaching freehand and the other by Rujo teaching human flesh techniques. I unfortunately didn't go on either of these courses, as the heat was again and getting the better of me. So we took a trip to Plaka, which was only a short metro trip from the show. We came back a bit later and the show was still in full swing, so we did the mingle thing and chatted to various participants and also traders trying to pry some juicy tidbits of info about future releases...unfortunately, they were very tight lipped!

The evening fast approached us and again it was food time. I will say the Greeks see food time as a bit of a celebration, like an event in itself. This was the official Athens Show painter dinner and there were a lot of people there as you can see from the photograph. We arrived a little late as even with a map we got lost, as it

was all Greek to us...no it really was! The map we had been given was in Greek, so we got into roughly the right area and walked around for a little while. Well if it hadn't have been for Aleksandra's blue hair, we would have walked right past the crowd!

As the food started to come and the drink started to flow, there were various rousing shouts and cheers, and generally it was such a good atmosphere. Anyway, we soon decided to leave as others were dancing away, but it was again 2am and we had our little one with us who loved it all, and probably would have stayed longer!

Day Three

The final day of the show wasn't as long as the first two days. Day 3 was even more relaxed, if that's possible. The show was more made up of contestants and friends of than customers from what I could see, as Saturday had been the bulk trading day. Of course, there were still purchases going on. I was told day 3 was ending at around 4pm to give everyone a chance to pack up and get out at a decent time.

So it was my final time to mill around get a few last shots of figures I had maybe missed as all the judging had now been done.

4pm came around quite quickly and we all crammed ourselves in to a small seated area, which was standing room only. This was the award ceremony.

I will say it was a bit difficult to hear what was going on, as there were a lot of people talking behind us. Maybe a loud speaker and microphone could be used for future shows, or maybe people could be quiet and listen?

Anyway what you could hear were your names, so if they anything like me, people knew what they got, just not what they got it for. Lol.

I will say going up and getting a medal was probably best experience I have had receiving an award to date. Everyone was cheered warmly, and you got a sense that people meant it and were genuinely happy for you to be getting something. Before the best of show was announced, Francesco Farabi made a special announcement and presentation that the Athens Show had become part of a sort of brotherhood member to Monte. I hadn't heard of this before, but it looked like a big deal as there was much back slapping, hand shaking and hugging going on. Then came the moment to announce who had won best of show. When Christos Panagiotopoulos's name was called out the place erupted and it was well deserved, as I had commented to Zoë over the course of the show that one of his pieces was my favourite of the show. So all in all it was a great event. Of course, it helped me to enjoy it that I came away with two Bronze, one Silver and one Gold award in the master classes for my various entries.

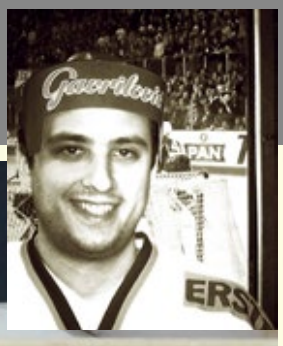
Would I go back? Hell, yeah. This show, isn't just the show, if you get what I mean. With the hospitality shown by everyone the companionship of other like-minded individuals, the social events and generally good natured time by everyone it is well worth the trip.

However, it doesn't stop there. Michael had arranged for yet more events and a coach promptly arrived to take the Italian contingent, the English rabble and a few other guys to Marathon to continue the break and festivities for more eating and relaxing on the beach and a generally good time, which culminated in an amazing BBQ at our new friend Vassilis' house up in the hills with its breath-taking views. I won't bore you, the readers, with all the details as it would turn into an episode of wish you were here, but just look at a few of the snaps below. It will give you sense of why the Athens Show isn't just a show to go to, but one to experience and one we won't forget for a long time. Oh and Michael's gift was the Mummy Queen I painted for the show that won Bronze in the master class.

POST-APOCALYPTIC DIORAMA

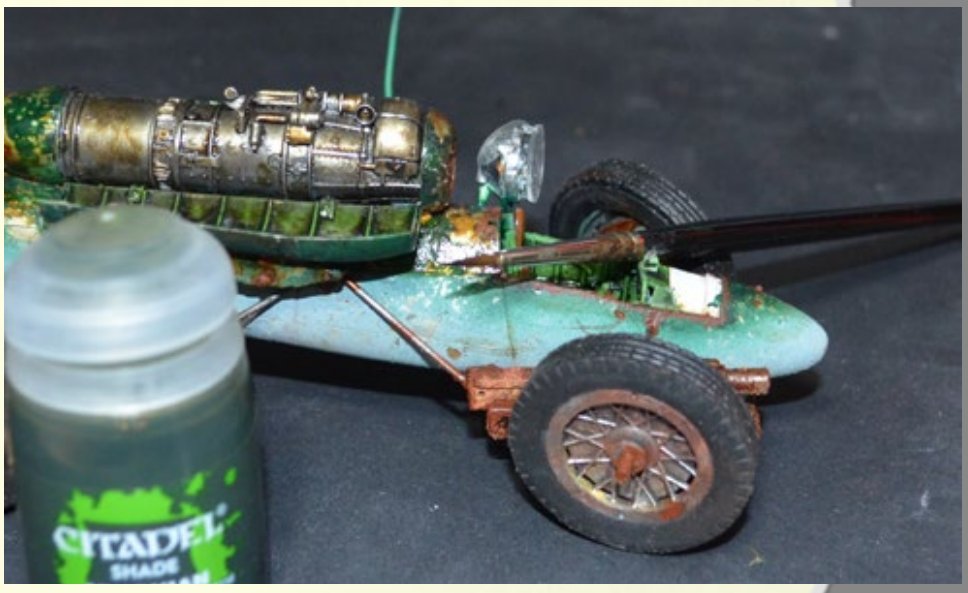
Step by Step Part 10

by Marko Paunovic



In the last issue, I started painting some effects on the car. This time, I'll continue with those as well as paint the rest of the gas station. Remember, I did a trial run a couple of issues back on the back wall just to test the chipping and crackle effects. Also, at the end of last month's building/painting session, I noticed one of the wires coming out of the vehicle had broken. As my plan is to finish the painting of the vehicle this month, I will also show how to repair the broken wire and with the vehicle painted, I can also fix it to the diorama base and finally connect the second half of the electrical circuit.

After finishing last month, the vehicle's paintjob somehow seemed without depth; so I decided to add some more effects and weathering to it. It was a stroke of luck that I was able to attend Mig Jimenez's weathering workshop at a scale model show in Zagreb earlier this month, so it gave me an opportunity to practice what I had seen. First up was adding washes. This would hopefully add some shadows. Using dark washes around some of the details of the fuselage, I simply applied the colour using capillary forces to pull the colour inside the tiny crevices.



When the washes were dry, I decided to add some streaking effects. Again, I turned to oils. In order to successfully blend them, I dampened the surface using enamel thinner. Do not soak the surfaces, as the oils would simply run down and smudge the paintjob. If you've added too much thinner, just wipe the excess away. Using Streaking Grime Effects from Ammo by MIG, I applied some vertical lines to the fuselage where the water/ moisture would gather and how it would normally flow down the fuselage. After the application of the colour, I then used a flat brush slightly moistened with enamel thinner to blend the streaks into the existing paint job. You can control the moisture of the brush similar to the process of drybrushing. After you dipped the brush in the thinner, dry it on a paper tissue until it is almost completely dry. If you apply too much thinner, the consequence will be a smudged effect (or even completely removed). To fix it, add more thinner, remove the smudge and repeat the process with the correct amount of thinner.

After these two effects, the overall appearance was better, but I still wanted more contrast. Again, using Ammo Oilbrushers, I added some highlights and shadows. I did not need to be precise with the application, as once again I would be using enamel thinner to blend the shades and highlights. Of course, first blend the shades, then the highlights (or vice versa). Do not mix the two blends with the same dip of the thinner.

With the contrasting done, I decided to add some more chipping. First, I mixed some dark brown/black/reddish paint (however, if you can get it, Ammo makes a perfect colour for this – Chipping colour). Then using an irregular piece of sponge (from any blister) that I achieved by pinching with my fingers, I dabbed some irregular patterns on the fuselage. Be careful not to overdo it!

I was satisfied with the look of the chipping but I decided to add some more, this time using a brush. The sponge method is good for large surfaces, however doing chipping near moving parts or hatches, requires some precision work which needs careful brush control. Also, I added some scratch marks using thin lines. These would hardly be noticeable unless you look for them specifically, but they do give the overall appearance of an old, beat-up vehicle.

The weathering process was almost done. Once again, I used the Rust Oilbrusher to pick out rivets and other raised details of the vehicle. Where I put too much rust, I simply removed it and/or blended it using enamel thinners. Using oils is a fun process and the slowness of drying time, allows me to play with various effects and gives me the control that the acrylic paints I normally use do not.

The vehicle was already starting to look a lot more life-like and I decided to push things further. I added some dust and mud using Brown and Ochre pigments. To fix them, rather than using a normal pigment fixer (like I did with the rust in the last issue), I used enamel thinner. This enabled me also to control the amount of pigment left in place. In cases where there was too much pigment, I simply added more thinner and removed the excess paint.

The last part of the weathering process would be to add oil. The oil marks come in several (usually two) shapes and forms. The first one is old oil. It is almost faded, but covers bigger surfaces. The other is newer, with more discolouration, but concentrated on a narrower area. Both of these are done with Ammo's Fresh Engine Oil. The only difference is that the older oil effect was achieved with a mixture of Fresh Engine Oil and Enamel Thinner.

Both of these are applied with a brush without any movement; just allow the oil to flow freely. When I was finished with the old oil, I did not wait for the oils to dry before I added the newer oil effect. This way, the new oil would blend into the older one.

This marked the end of the painting of the vehicle and it was now time to repair the broken wire. Fortunately for me, I still had some wire coming out of the fuselage which will help me solder the rest of the wire in place. Carefully, I approached the fuselage with my solder iron, making sure I did not accidentally melt the plastic. When it was done, using super glue, I glued both of the wires together and arranged them on the floor of the diorama base in an irregular form. This way the wires would look like a cable connected to the vehicle. Also, using a gaming bit I found lying somewhere, I made a sort of battery which I would place on the ground of the base and drill holes through it (battery and the base). In this spot my wires would go “underground” and I could connect them to the rest of the electronic circuit. Being careful I have all my pluses and minuses connected the right way, I could light up my diorama in its entirety for the first time.

Next month, I'll be adding details to the gas station, painting it and finally painting the mechanic. Hopefully that will mark the end of the build. Until then, as always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk .

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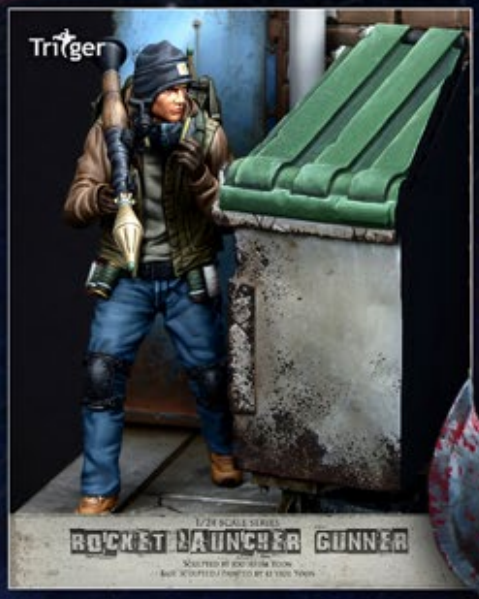

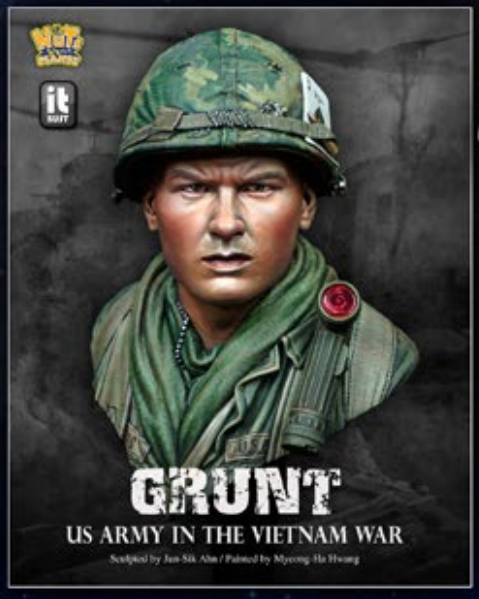

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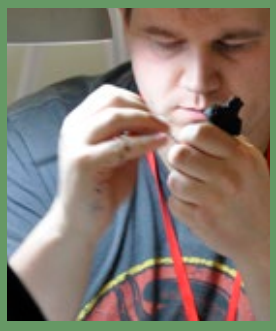


By Stuart Sim

Details

Price:	$70
Scale:	1:10th
Material:	Resin

Available from

Nutsplanet

Nutsplanet's Indian Home Guard

I was given the opportunity to review the Indian Home Guard, which was kindly sent by the guys at Nutsplanet. While I have admired the Nutsplanet busts and figures from afar, this is actually the first kit of theirs I have had.

The bust is sculpted by Jun-Sik Ahn and (as titled) is of a member of the Indian, or should I say Native American, home guard during the American Civil War.

Here I have to hold my hand up. I never actually realised Native Americans fought during the American Civil War or even formed their own units. So, my first port of call was to jump on the internet and do some research on the subject.

During the outbreak of the American Civil War, Union troops abandoned much of the Indian lands, leaving a power vacuum which the Confederates quickly filled. The five so called "civilised tribes" (Creek, Cherokee, Choctaw, Chickasaw, Seminole), which were natural allies of the Confederates due to a shared culture and (in the case of Cherokees) keeping slaves. Not all Indians wanted to join the Confederates and the

two sides clashed, which the Confederates won. The survivors who had remained “loyal” to the Union fled and it was from these remaining men that the first home guard regiments were formed, predominantly to fight in Indian territories. This is really a very quick summary; there is more to their history and it’s worth looking into.

The model comes in a very nice Nutsplanet box, which I’m sure most people are familiar with. The pieces are sandwiched between layers of foam, with the smallest components being at the very bottom of the box. It serves its function very well.

So, first off the negative bits of the model and I have to say that there is nothing requiring more than a minor correction. The first one is the gun; as you can see the barrel is bent (nothing a bit of heat won’t fix), but it’s a bit of a pain. Also on the gun are a couple of bits of flash round the trigger that, if you’re not careful with, might result in damage to the sculpt.

Around the rest of the piece there are a couple awkwardly placed gates that require a bit of work to remove. The worst are on the arms and the rest are cleverly placed in places that will be covered or hidden. While they need a bit of clean up, it’s neither that difficult or likely to affect what you see once painted.

There are quite a lot of pieces to the kit with extra details included that would have been carried tucked in and around the model, which means there are details everywhere you look. I really like this. The water canteen, pistol, knife and a couple of satchels presumably for bullets and provisions have all been included. I feel this adds a lot of character to the model.

Focusing on the largest part of the kit, which is the torso with the head included. This, for me, is where the mood and tone of the piece is set. The face is beautifully sculpted with a hard-piercing expression. He is a man that has lived a hard life and still has work to do.

Assembly of the model is very straight forward; all pieces have peg joints which are shaped to help you place them in the correct place and create a strong bond.

A part that I did like is a resin rod has been included for mounting the miniature into a plinth. I thought this was a very nice touch to the kit.

All said and done, the kit is very detailed and well sculpted. While clean-up is required, it is not really that challenging and most parts will be covered or hidden.

& PUTTY PAINT

Perchè: ”Tell me Why?”

painted by Mirko Cavalloni

PLUS

A one piece unique, 60mm scale scene made in 2012 in collaboration with Alessandro Bruni, who completely sculpted it with putty, plasticard, plaster and some small brass accessories for candelabras.

My painting for this piece is done entirely with acrylic.

If you are interested in a tutorial on the elements that make up this diorama, write me in a comment!

I think I don’t need to explain anything, because the scene, full of details, speaks alone - I will say that no choice is at random. From the representation of the painting to the face of the statue of the seraphim, each element has a meaning that I leave you the pleasure of interpreting.

Montezuma - Aztec Emperor

painted by Alessandro

Montezuma II or Montezuma Shokojocin (1466 or 1467 - June 27, 1520) was the last emperor of the Aztecs from 1502 from the dynasty of Akamapichtli. In 1507, he was crowned as the emperor of the world. He was the sixth son of the Emperor of Asyakatl. As the emperor, Montezuma II stood at the head of the Triple Alliance, which apart from the Aztec Mexico City (Tenochtitlana) included the city of Akholkhua Teskoko and the town of Tepanekov Tlakopan, who had their own kings, the vassal Aztecs.

& PUTTY PAINT

Nightcrawler (aka Belpheegor)

painted by TheChromaticCircle

My last project. I finished it in March, but after receiving some feedback and taking a rest from it for a while, finally I have finished it recently. I am very proud of it, as it is something different in my way of painting. I really, really enjoyed it, despite of the fact it is an old model.

By Luke Wilson

Details

Price:	£45/€50/$60
Scale:	1:24th (75mm)
Material:	Resin

Available from

Terrible Kids Stuff

TKS's Witch Hunter

TERRIBLE KIDS STUFF

Over this last year or so, I have struck up quite the friendship with Terrible Kids Stuff (TKS) owner Vittorio Maria Fenaroli. We often chat on Facebook messenger about all things minis and MuMi.

While I was chatting to Vittorio one evening, I was lucky enough to see a couple of sneak peeks of some things coming soon. Well, one such model was the Witch Hunter. When I saw it, I had one of those light bulb moments and an idea of a scene sprang to mind. Excitedly, I told Vittorio and happily he was just as excited for me to do it. He offered to send me the model early so I could start on it and hopefully have it ready for Monte San Savino, but first I thought I would do a review for you guys, as it's a cracking bit of kit. ;)

OK, so what do we get?

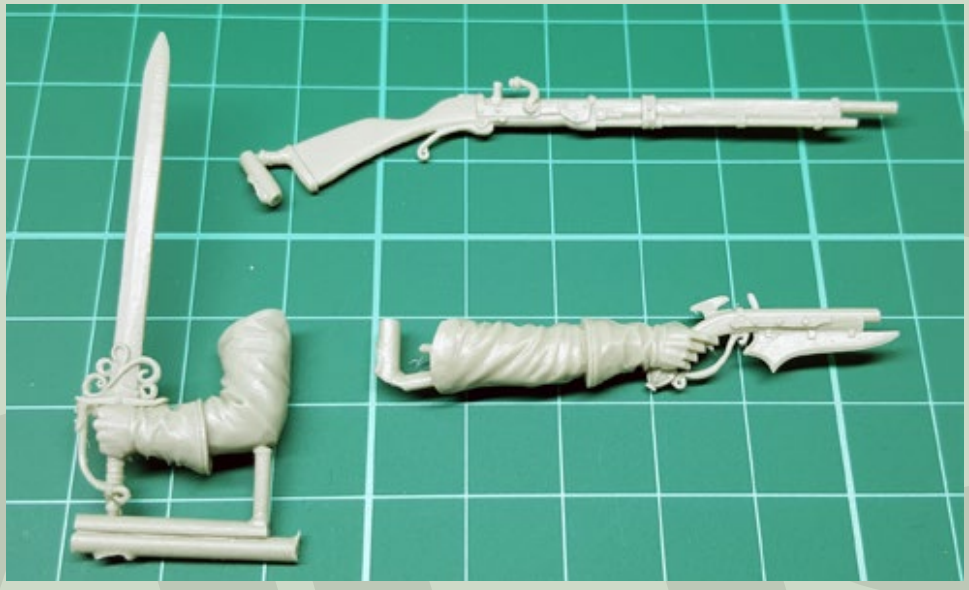
Well, if you were lucky enough to get a Redd Wing not so long ago, you will be familiar with this bigger type of packaging with the art card. On the back shows the number; this was number 14 of 100. It also gives us the info that the concept was created by Danny Cruz and Giorgio Bassani sculpted it. I also know that there will be two studio versions of this figure. One version will be painted by Marc Masclans and the alternate one done by John Keys.

Let's move on to what is inside. When I said this was a cracking kit, I wasn't joking; this model comes in no

less than 15 pieces. This includes (amongst other things) a choice of heads, extra weapons, a dead Vampire and very nice bit of scenery covered in skulls.

If you know TKS figures, you know quality is one thing high on their list, and this is no different. The casting has been done by GRX as are most, if not all, of the TKS figures. Looking at the Witch Hunter first, he makes up the bulk of the pieces, 11 in total. Looking over the torso, there are no mould lines or flash at all. There is just a gate sprue to remove and we are ready to move on. The torso is so well detailed. He has enough on him to deal with most things this character would come across. Stakes, a bottle (holy water one would presume), various tools of torture to extract confessions and little bags, maybe for herbs for protection. And last but not least, a massive cross for protection from most evil. He is wearing what you would assume is the correct attire for a witch hunter, but of the time around the 17th-century.

You get a choice of two heads, one wearing the typical hat and one, which is my favourite, with longer hair and a slightly older looking face. He comes with 3 weapons; a sword, a bladed musket and a long rifle that goes across his back. On these weapons the only thing I could find were the gates that need removing. I was also really happy



to see no damage on the very delicate looking trigger guards, as they are very tiny and fragile. On to the sprues, we get a large piece of the bottom of his coat, his shoulder guard and a bible, again all well detailed and there is actually a small piece of flash to remove from the

inside of the coat! Lastly, we have one small piece of coat and his bite guard, again, with just the gates to remove.

Next is the dead vampire. It comes in 3 parts, all attached to one sprue. Looking over it, there was absolutely no prep to do apart from removing it from the sprue and just sticking it together — simple!

Again the detailing is nice and he has a nicely muscular, but sinewy body, looking slightly emaciated. There is also a musket ball hole in his chest, so we can guess what killed it, or rather temporarily paralysed it letting him get close enough for the kill. The vampire is well realised and is reminiscent of the more bat looking form, rather than the almost human form. I prefer this, as it was one of my favourite scenes from the 1992 film version of Bram Stoker's Dracula!

Last, but not least, is the base.

This is a single piece hefty chunk of resin. It is adorned with lots of skulls, presumable past victims of the vampire. There is a space where the vampire lays and a place on either side where the witch hunter's feet will go. There were a few small bits to remove around the edge. Looking over it, there are no bubbles and the skulls are well detailed and to scale with the two pieces, as you would hope.

Ok, let's do my standard dry fit. You can see the vampire fits nicely into the space provided. The only thing I would alter with my trusty hairdryer is the legs, as mine didn't quite touch the floor, but this is no biggie. It's worth noting at this point that if you use the head that has long hair and no hat, you can't fit the bite guard. The witch hunter cuts an imposing figure standing so upright over his prey, but you get the sense he isn't resting on his laurels as his gun looks trained on its next victim. When built he is reminds me of a cross between Vincent Price's Witch Finder General and Hugh Jackman's Van Helsing, which is a good mix considering what this model is.

To date this is probably my 2nd favourite model from TKS, number one being firmly held by Redd Wing. So, if you haven't already, I would recommend highly grabbing a copy if there are any left. As I said, this is strictly limited to 100 pieces and as with other TKS pieces they can sell out very quickly; and when they're gone, well they're gone!

Into The Woods

STEP BY STEP

by Ángel Verdejo Olmeda

Hello, everyone. My name is **Ángel Verdejo Olmeda**. I am from Valencia, Spain and I'm 40 years old. I began making models from Rebel and Tamiya when I was 16 years old. After that, when I was 20 I stepped into the wargaming world, playing Warhammer Fantasy and later 40k. Painting has been the part of this hobby I have liked the most, so a few years ago I decided to stop painting for playing and start painting at a contest level.

For me, it is a dream that ***Figure Painter Magazine*** gives me the opportunity to publish this article and I appreciate it very much. It will consist of a little step by step of my last scene "Into the Woods", with which I won a silver prize in the standard category in the last Ciudad de Leganés modelling contest.

The figure is a model from **Terrible Kids Stuff**, based on a concept by **Paul Bonner**.

Paints Used

I always use acrylic paints; mainly Citadel, Vallejo Model Color, ScaleColor and Jo Sonja. It always depending on the effect I want to achieve. In this work, I have used all of them as you will see.

The Base

One of the hardest parts when planning a scene is deciding its composition; the piece of wood I will use as a base, the figure position and the different elements that will take part on it. Making sure all of them are balanced, integrated and make sense is the part that takes most of the time I spend on a project.

This time I used pinewood bark and thyme root to represent the trees in the woods.

I worked the figure position using tack to search the position I liked the most and to see how much volume it will use on the base. At the beginning, I thought of a front position, but after seeing the figure's enormous nose I saw that in a frontal position it lost all its perspective and decided to position it in a diagonal position over the piece of wood used as base for the scene. This also contributes to break the symmetry of the scene, making it more natural.

After having decided the figure's position and the composition of the ground for the scene, I pin it to the base and with green stuff I amend any imperfections and adjust the pieces I don't really like. After that, I seal it all with a layer of Tamiya putty diluted with acetone. For this step, you should use an old brush because it will suffer a lot.

I layered a generous amount of Milliput over the base and texture it using a scourer. After that, I pressed the figure into its pinning position to plunge it a bit into the Milliput, giving it a weighted sensation. I also pinned the trees to the base, integrated them with Milliput, added more thyme wood to simulate roots, in order to give the sensation they wrap around the scene. I am always making sure everything works with the figure in place.

I layered the trees with Tamiya putty just as I did with the base. I integrated it all using some more Milliput, and adding some pebbles and twigs.

I added some bushes using sea rod, fixing them in the Milliput when it was still wet or using some cyanoacrylate.

Let's go for some mushrooms! ☺

As I have mentioned, I was a WFB player and my favourite army has always been the Orks and Goblins, so I cannot imagine a good goblin without mushrooms.

In this step, I have used two kinds of mushrooms, the ones on the trees were modelled by me using green stuff and the ones on the floor were part of an old GW basing kit.

Painting

To begin the painting process, I primed the scene with Vallejo black primer with an airbrush and after that pre-lighted it with Vallejo's grey and white primers.

I primed the goblin using an airbrush with Warboss Green from Citadel, highlighting it with Skarsnik Green (also from Citadel and using an airbrush).

I shaded the trees and the ground in the scene using Vallejo's black primer with an airbrush over its Tamiya putty layer. After that, I airbrushed all the scene with Vallejo's Model Air Sand Yellow, going to darker tones with Mud Brown and Medium Brown from Vallejo's Model Air.

I airbrushed the bushes with Castellan Green from Citadel, highlighting it by adding a bit of yellow.

Using a brush, I started shadowing it more using Brown Leather, Red Leather and Black Leather from ScaleColor. After that I highlighted the trees a bit using Iroko from ScaleColor.

I painted the cape separately, to have a better access to the inner parts of the figure.

For the fur on the cape, I layered a base of Citadel's Rhinox Hide, and highlighted it with Mournfang Brown and a mix of Mournfang Brown and Tau Light Ochre, both of them from Citadel. After that, I highlighted it again with pure Tau Light Ochre and a mixture adding Citadel's Ushabti Bone and white for the last lights.

For the shadows, I used pure black, adding some red tones later using glazes.

For the inner part of the cape, I used Ungor Flesh as a first layer that I shadowed using Tau Light Ochre and adding Rhinox Hide to it, until getting almost black in the inner parts. For the lights, I added to the base colour Ushabti Bone and white.

I painted the goblin's fur outfit exactly the same way as the cape.

I started to apply shadows to the skin with Merm Green from the ScaleColor's Fantasy & Games series, adding a bit of blue to intensify it and after that, adding a bit of black to the mix.

I highlighted it using Slimer Green from the same range of colours, adding some yellow to intensify the light.

Then I started to apply tones and glazes to the nose with Citadel's Evil Sunz Scarlet. The lower lip was painted using Vallejo's Violet Red and applying glazes with Jo Sonja's Brilliant Violet. I used the same technique for the eye sockets, to represent the eye bags, and to the ear tips adding some white.

I applied to the transition zones in the skin some soft glazes using Jo Sonja's Brilliant Violet.

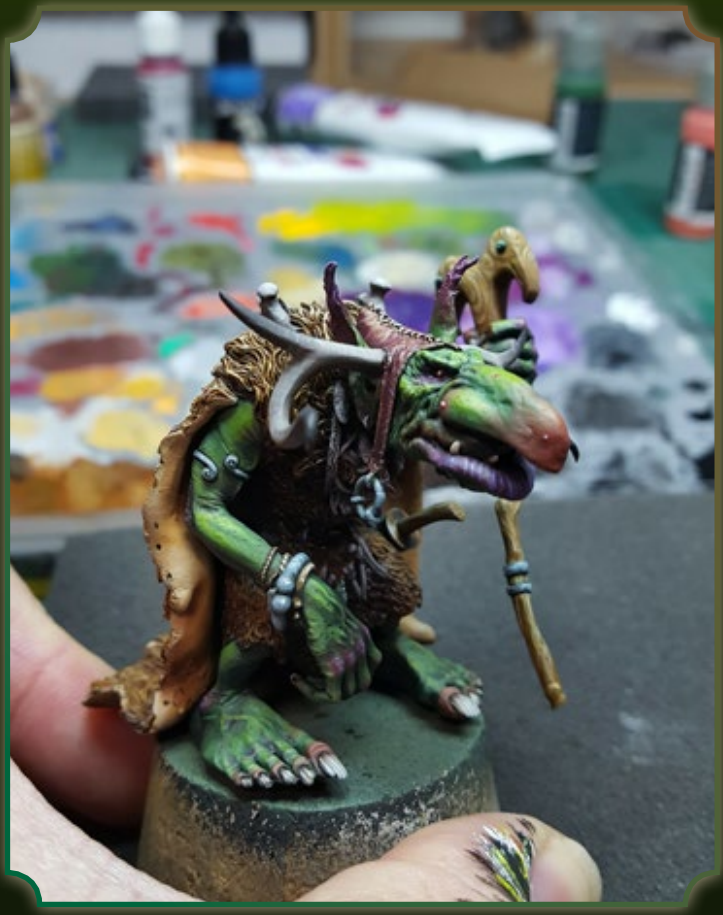
I liked the cane's shape a lot, but not its smooth texture, so I started sketching the wood grain using freehand. I first started drawing some very soft lines using heavy diluted black. After that, I used Mournfang Brown to shade them and a bit of Tau Light Ochre to highlight them until Ushabti Bone, achieving this way a sort of relief for the wood grain. As you can see, I have used the same colours I used for the cape but with different intensities.

For the sword handle, I used the same colors as I did with the cane, but with a lower highlighting level because the sword is much lower than the cane in the scene.

For the sword holster, I used a layer base of Leather Brown mixed with Burnt Cadmium Red, both from Vallejo. For the highlights, I used a mixture adding Vallejo's Orange Brown, and Orange Brown with Ushabti Bone for the last highlight. I applied shadows using Rhinox Hide, black glazes and some tones with Violet Red.

For the hat, I used the same colours and technique, but intensifying the highlights to represent its higher position on the scene.

I like working the leathers using Citadel and Vallejo paints, as they are more satin than ScaleColor or Jo Sonja which are more matt and achieving the effect of a worn and polished leather will be a lot harder, although you can always use some inks.



I decided to use non-metallic metals; for the silver parts I used a base of Vallejo's Neutral Grey, adding black for the shadows and white for the lights, and some glazes in blue using ScaleColor's Sky Blue.

For the golden ones, I used a base of Snakebite Leather, adding Bubonic Brown for the lights and pure white for the maximum lights, and Rhinox Hide for the shadows going to pure black. To smooth the transition zones, I used Vallejo's Smoke.

For the bones, I used ScaleColor's Rainy Gray and Brown Gray, adding pure white for the lights and a dark brown tone for the shadows.

For the horns I used a base of Rainy Gray with some pure white for the highlights, some light shadows with Brown Gray and adding some black to intensify the shadows. To the horn tips I applied some black glazes, and some white stripes to add texture.

I wanted to break the monotony of the greens and browns on the scene, so the pine bark representing stone was painted using Cantabric Blue, shadowing the deepest parts in black and highlighting with Caribbean Blue and a mixture with white to achieve the higher lights. I applied some glazes using Boreal Tree Green. All these colours are from ScaleColor.

I continued applying shadows to the trees using ScaleColor's Brown Leather, shadowing with black and highlighting with ScaleColor's Iroko. I added glazes using greens, oranges and fuchsia.

At this point, I started adding moss and vegetation to the scene.

For the different moss types on the trees and over the floor, I used the Landscape's moss kit.

The rest of the vegetation is formed from a mixture of different references from MiniNatur.

For the leaves on the treetops, I used reference 936-32.1:45+. I pinned to the trees some strips I obtained cutting a squared metal mesh into the shape I liked, to simulate little branches and add volume to the trees. I covered them with a layer of Tamiya putty and painted them with a dark green. I painted some leaves using a lighter green or an orange, to achieve contrast, but always checking the result of the global composition.

I keep adding vegetation to the base, bushes with flowers which is the 726-32.s.1:45+ reference, with red and white flowers. For the ones with the yellow flowers, I combined two references; for the body I used 926-22 which I airbrushed with a lighter green, and added branches with leafs from reference 910-33.S.1:45+.

The grass is Army Painter swamp tuft-6mm, airbrushed with ScaleColor's Irati Green.

I checked the figure's position, adding grass and flock to simulate the goblin's steps over the grass.

The Nameplate

I love adding little signs to all my compositions, even integrated some way into the scene, because I think it helps to understand the story you want to tell.

I made a rectangle using Super Sculpey, stretched it and wrap its border as if it was a cover. After cutting out the excess, I started detailing it. Using a knife, I cut multiple stripes on the side to simulate the book pages, the book mold and with more Super Sculpey the corners and plates on the book mold. I smoothed it using a silicon brush and sculptor Vaseline. After baking it, I smoothed it using a fine sanding paper.

I painted it the same way I did with the leathers in the figure, but adding more Tau Light Ochre to the mix. The same for the metals.

When I placed the book on the composition I did it a little crooked, as it seemed more natural, just like if someone had left it on the table.

And that's all folks! I hope you have enjoyed it.

Greetings and enjoy this hobby!

Into
the
Woods

Unboxing

by Marko Paunović

Details

Price:	€60
Scale:	1:9th
Material:	Resin

Available from

Dolman Miniatures

Dolman Miniature's King Under the Mountain

Dolman Fantasy

King Under the Mountain is a bust in 1/9 scale that comes in a jam packed clam shell blister. The multipart bust arrives in a couple of zip bags protected by several layers of bubble wrap. The packaging leaves no possibility of parts getting damaged during transport and even the 10cm white metal blade arrived straight and without any bends.

It's a 13 piece model with 4 pieces cast in resin while 9 are white metal that represent Thorin from the Hobbit movies (I say movies, because he is modelled after the actor Richard Armitage). Torso, head and both arms are cast in resin while both hands, the blade and several braids are white metal casts.

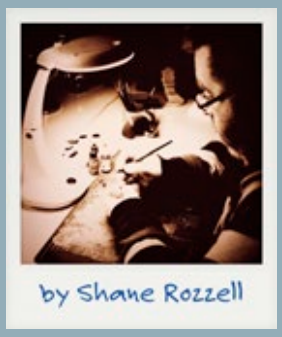
Immediately upon inspection you can see that the original is a 3D digital sculpt, as some of the details are not that crisp (which can best be seen on the fur and the dwarven bracers where the engravings are not really sharp). This fact is visible on both the resin and metal parts.

While the cast is good, in some places there is evidence of excess material left over from the castings, both in the vent holes and where the two halves of the mould meet.

All this being said, the pieces still snugly fit each other. The connectors (pins) are well designed, which will enable a rather fast assembly time.

The impressive size of the bust will provide the painter with some nice surfaces to express himself/herself, especially on the sleeves and the face. The fact that the hair has limited texture will also enable the painter to practice his skills.

To sum up, although this bust is a pricey one, I would highly recommend it. However, if the price is too steep for you, Dolman Miniatures has recently put out a smaller (1/16 scale) bust called Dwarven King that is based on this bust. The only difference (apart from the size) is the helmet, which is featured on the smaller one.



by Shane Rozzell

Iwata Workstation Range

iwata

by **ANEST IWATA**

If you're like me and prefer your painting desk tidy, at least once in a while, then the new Iwata Work Station range of products are perfect for you. Back in the day, when I started this hobby, I just had a few paints, a brush and high hopes that I would one day be able to turn out miniatures like Mike McVey. Today, my paint room looks more like an alchemist's lab, with bottles, tubes and the various other equipment I need littering the work surface of my paint desk. What takes up most of the room is my airbrush equipment. 3 brushes, a compressor, brush pot and brush holder, not to mention the various chemicals I need to clean the airbrushes after use. Well, Iwata has thought of this and come up with a cool solution to some of the problems faced by everyone needing all of these items--the new Iwata Work Station range.

The range consists of three stand-alone products that all do their job extremely well, but when used in conjunction, build up a workstation that saves us a lot of space. It stops things from slipping around and possible breaking and also is good for storing our airbrushes when they are not in use.

Details

Price:	£29.95
Features:	Non-skid pot sleeve
	Easy to clean
Available from	
airbrushes.com	

First up is the Iwata Universal Spray Pot (IWCL-300). This comes in a nice yellow and black box and inside it is well packed to protect it from breaking. Its primary use is for when you're cleaning your airbrush; it prevents overspray and since inhaling the atomised AB cleaner isn't the best idea, the pot is an essential piece of kit. Once it's all out, you'll find all the accessories inside the pot itself. The first thing you'll notice is that the glass, which is shatter proof and dishwasher safe, has a non-slip sleeve. My old pot used to slip around and wasn't too stable when I had an airbrush stored in the top. This one, with the soft plastic sleeve doesn't slip around at all. Also included is the universal airbrush holder. Unlike other holders, this works well with all types of airbrushes; trigger, gravity feed, mac (pac) valve, side feed and bottom feed airbrushes all fit and are held snugly in place. The two arms are also flexible, so you can bend them in to suit your own needs. Also included is a steadying handle which is useful when the pot is being used on its own. It stops the pot from tipping over when you have a connected airbrush resting in it. The pot also comes with two spare filters and a spare nozzle holder just in case the original breaks or gets lost. Also on top of the filter is a small tray which is handy to store any small parts, like the airbrush cap while you're spraying.

Details

Price:	£29.95
Features:	Fits all types of airbrushs
	Heavy duty clamp

Available from

airbrushes.com

Next up is the Iwata Universal Airbrush Holder (IWA-AH-400). This piece needs some easy assembly, but once installed and used as a stand-alone piece, is a strong, robust and secure way to store your brushes when they're not in use. There is a right way for the hangers to be installed, so you'll need to check the instructions on this. The heavy duty clamp can be used on thick table tops and once tight won't move at all, making sure your preciouses (the collective name for your airbrushes), are kept safe and sound. Like the Universal Spray Pot, the Universal Holder stores any type of airbrush and again, can be modified to suit your own needs.

Also included with the hanger is a bracket that can be used to secure the Universal Spray Pot (by replacing the steadying handle). Also included in the package is a small screw that is used in conjunction with the Iwata Filter/ Regulator.

Details

Price:	TBA
Features:	Desktop pressure control
	Moisture trap

Available from

TBH

Iwata Workstation

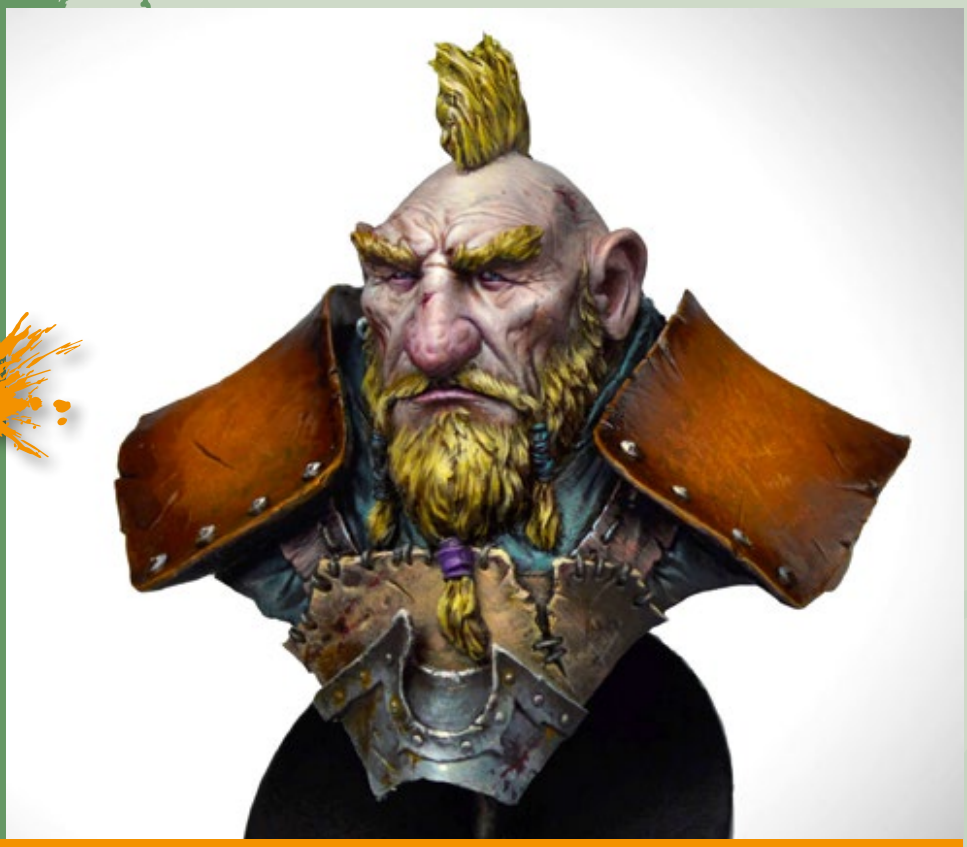
Lastly is the third part that makes up the complete Iwata Workstation Range. The Iwata Filter/Regulator. I haven't gotten my hands on this accessory because it's not available (yet), but I can't wait. My compressor is under my painting desk, so it's annoying when I have to keep stooping down to alter the pressure. This, connected to airflow on your compressor, acts as an extension at desk level where you can regulate the airflow with accuracy and ease. It also has a built in (5 micron filter) moister trap that collected the smallest of droplets and stops your paint from splattering on your model.

It connects to the bracket of the Universal Airbrush Holder with the screw mentioned above and I feel is an essential piece of kit to optimise the way I airbrush.

Also in this package is some PTFE tape to make sure all the seals are properly airtight and some thread converters so all the popular hose diameters fit.

All of the items work well on their own, but together form a very secure and stable workstation. They might be a little bit expensive but working in tandem together they're a lot cheaper than having to constantly buy replacement parts for airbrushes that have dropped onto the floor (trust me I know). Keep an eye out for the Workstation logo for parts that work in this range.

by Davide Rainone



Details

Price:	38€
Scale:	1/10th
Material:	Resin

Available from

Hera Models

Hera Model's Durgar the Blacksmith

A few months ago, Hera Models released its new bust, Durgar the Blacksmith, the fifth of his regular series.

The company is owned by the talented and well known Diego Esteban Perez, who has chosen as his subject a very classic character from the fantasy world: a dwarf warrior.

When we look at such classic characters, obviously we compare them to our idea of them... how we imagine they should appear, as well as how other famous companies, or illustrators, film makers, etc, have already portrayed them. It's far from easy to handle such characters without risking a fall into something already seen and miss the "wow effect".

So, what's the main feature such a "new dwarf" should have to hit the market and let everybody say "I want it!"? In my humble opinion, it's all about feelings. Actually, being this miniature is a bust, well, the feelings it has to transmit are always the most important thing.

I believe this dwarf gets the point because his austere facial expression invokes more feelings than a determined and evident expression or an act like yelling or growling, whatever, can do.

Most of all, these veiled feelings can be interpreted by the painter depending on what mood he wants the bust to express. Despite all the reasons I told you, if this bust pushes me to paint it following the sensations he transmit to me... well, there are not hundreds of other dwarves already painted that can stop me from painting one more. For me, this is the strongest feature a model can have: to challenge me to express myself into an idea or a feeling through painting.

Does this bust transmit to me this sensation? Hell, yes!

Let's talk now about Durgar himself on how Hera Models introduces him to us.

This resin bust comes in 3 parts: the whole bust in one piece and 2 hair options. Indeed, there are three hair options, because I consider the bald version another convincing solution.

The bust comes in a sturdy cardboard box, sealed and covered with a Hera Models logo. Inside the box, two thick layers of foam keep the resin parts steady and safe. Again, as usual for Hera Models, I found inside a poker card personalized with the character's concept art.

The overall quality of the bust is amazing. When I saw it for the first time, I thought it was much bigger than it really is. The mould quality and the level of detail on the face suggested to me a bigger scale; however, this bust is only 45mm tall, which makes me appreciate the beautiful box art much more. The mould is perfect and there is nothing to sand off. You should, in case you choose one of the hair options, just sand a bit his head in order to glue it easier.

Both the hair options, however, will need a bit of cleaning work. There are a few thin films of resin to remove, but the pieces themselves

are pretty good. The options include a crest or a tail, which can both change the final look of your dwarf a lot...both in mood and in age. This point is another good quality about how the bust can have much more versatility than I expected.

In the end, I would also consider how much Durgar could be a didactic model over being already a fun paint and a challenge to ourselves if we want. It presents, in a small space, many materials to practice on: skin, "fur", leather, metals and fabrics.

My opinion about this bust is pretty clear, I guess; no more words are needed.

I hope you will agree with me and admire many of Durgars painted all over the world.

EXHIBITION

FPM FACEBOOK SUBMISSIONS. ENTER YOUR MINIATURES ON OUR FACEBOOK PAGE

Gate47 by Jim Brown

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by Juan Ignacio Corujo

Gwalchmai's Revenge
by Graham Rich

by Kenny Hibberds

by Javier Garcia

Patient Zero Sculpted & painted by Daniel Rezende

Hurricane, Cygnar Colossal
by Guillaume Juneau

MrBLACK
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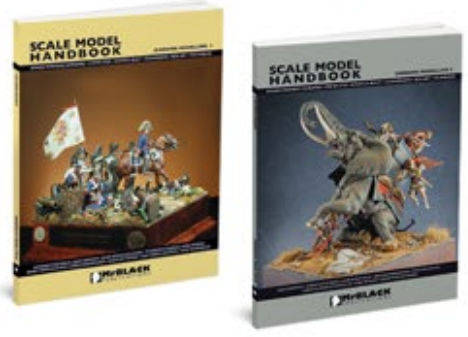

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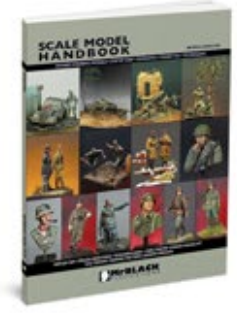

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